AN INTRODUCTION

TO THE

STUDY OF PROVENÇAL.

BY

DARCY BUTTERWORTH KITCHIN, B.A.

PREFACE.

My object in the compilation of this volume is to provide an Introduction, at once easy and comprehensive, for the use of students of Romance Philology and candidates for the Medieval and Modern Languages Tripos at Cambridge, and similar examinations at other Universities.

The literary introduction is necessarily little more than a bare enumeration of facts, and in it I have closely followed Bartsch's *Grundriss zur Geschichte der provenzalischen Literatur*. I am also indebted to the histories of Sismondi, de Laveleye and Fauriel. The Grammar is based upon that of Diez, corrected in matters of detail by the *Tableau Sommaire des Flexions provençales* in the *Chrestomathie* of Bartsch. I have used the text of the latter throughout the Selections, which have been chosen so as to exhibit in some degree the wealth of poetical forms possessed by the Troubadours. I should advise the student to read the selected pieces in the order of arrangement, as, roughly speaking, they increase in difficulty, and the more elementary notes have not been repeated.

D. B. K.

HARROGATE, *June 5th*, 1887.

TABLE OF CONTENTS.

———»÷«———

BOOK II.

THE LANGUAGE OF PROVENCE.

BOOK III.

SELECTIONS: PROSE AND POETRY.

BOOK I.

---※---

LITERATURE.

FIRST BOOK.

LITERATURE.

CHAPTER I.

INTRODUCTORY.

Towards the close of the Imperial administration of the
Roman Empire, when the power of the legions had waned,
and the chill conditions induced by a tyranny of force
ended, there appeared the spectacle of a world comparatively
unlettered, a life unsoftened by art, and a military effeteness
uncompensated by mental activity. The victorious barbarians
had not as yet coalesced with the conquered. Such literature
as existed was a remnant of old days in the hands of the
regular clergy, an unsympathetic body, who, while doing
little or nothing to stimulate intellectual life, yet preserved,
however feebly, the treasure that had descended to them.
The Latin tongue, once resonant through the known world,
had lost its ancient glory. It now served only as the official
voice of the Church, or to express the spiritual aspirations of
the devout, or as a vehicle of communication between the
few scholars whom the period can boast. Beyond a number
of Latin hymns, some religious works in prose, and at a later
date the Ethics of Scholasticism little of permanent interest
was produced. But a change was at hand. Out of this
dismal confusion and apathy dawned a brighter epoch and an
age instinct with life and song and music.

The awakening to a new life occurred towards the end of
the ninth century in the land of Provence. Geographically,
the Provençal tongue was confined to that part of France
which lies south of the Loire, and to the neighbouring parts
of Switzerland, Italy and Spain. The district included within
these limits had been subjected to various racial influences,

each of which contributed to form the character of a remark-
able people. Here, as elsewhere, *Primus Graius homo.* Six
hundred years before Christ, the Phocæans had settled in this
secluded corner of the Mediterranean. Cæsar mentions the
Greek characters as being still in use in his time; it is, however,
certain that the language of Greece had no influence on the
later development of Provençal dialects. But the Greeks
exercised a lasting influence on the life and manners of Pro-
vençal tribes. These rude Gauls were very susceptible to, and
in a short time deeply imbued with, the temper of the new
colonists, whose bright, careless happiness, festal games,
philosophical acuteness and religious ritual seem particularly
to have impressed themselves. The simple village festivals of
the peasants of Languedoc still exist as a survival of what was
acquired by the Gauls of their Phocæan immigrants. Massilia
became a large and thriving State, and passing later under
Roman influence, assumed the position of an important and
highly regarded ally. In the Civil Wars it espoused the side
of Pompey, and after being taken by Cæsar lost some of its
territory and privileges. Still it did not cease to retain its
freedom. Close by was the Roman province of Transalpine
Gaul, the Province *par excellence.* As a base from which the
turbulent Gauls and proud Iberians could be held in check,
the post of governor of the Province came to be regarded
as one of the prizes of the successful administrator. The
political calm which followed the establishment of the
Empire was favourable to literary enterprise. Such efforts
were by no means confined to the capital, and at the
beginning of the Christian era, the Province is found to have
acquired some slight reputation for letters. It numbered
Petronius and Ausonius among its poets, and among its
historians Trogus Pompeius and Sulpicius Severus. This
appearance of a local Latin literature was not without its
disadvantages. By stimulating the ever-present regard for
the language and ideas of the capital, it did much to delay the

degeneracy of the Latin language, and thus to hinder the development of a truly national literature.

What the philologer loses is often the gain of the historian. The breaking up of a language generally preludes a new birth, and marks its adaptation to new conditions and a new life. So it was in Provence. The decay of Latin was hastened by the action of two new forces exerted on directly opposite sides ; that of the Ostrogoths and Visigoths on the North, and that of the Moors on the South. The influence of the former on the Provençal tongue appears in the loss of inflectional forms and the introduction of a number of words of Teutonic origin, and the effect of conquest is seen in the infusion of a hardier and more independent spirit into the conquered. To what extent Provençal poets were indebted to the Arabians has been long matter of dispute. Some of the earlier writers on Provençal literature, of whom Sismondi is perhaps the most familiar to English readers, have maintained that the literary forms, and often the ideas, of the Troubadours were directly due to them. It is, at any rate, certain that the Moorish conquerors of Spain must be reckoned as a serious factor in the style and feeling of the literature of the period.

The political state of Provence at this time was essentially feudalistic. Government was exercised over small tracts of country by rulers more or less irresponsible, subject only to the supervision and correction of the Feudal Lord. Of common jurisdiction there was none. Each was a law to himself, and the absence of restraint is naturally reflected in the works of the itinerant Troubadours. Although the petty strife of individual chieftains forms a frequent theme of their poems, it is probable that it affected but little the general spirit of peace and contentment in the hearts of the people.

The Latin language has had a numerous offspring, which collectively are termed the Romance or Romanic languages,

and include Old French, Provençal, Modern French, Spanish, Portuguese, Italian, and dialects found among the Swiss and inhabitants of the basin of the Danube. The manner of their development has been much debated. M. Raynouard, an early and voluminous writer on Romance subjects, maintained that the Provençal language was common to all Latin nations, and that all modern Romance languages were formed from it. The truth of the theory requires either a precisely similar corruption of Latin throughout Southern Europe, or a general diffusion of Provençal over this area from the South of France. Neither of these suppositions is consistent with the facts of history. Grammarians are now agreed that the existing Romance dialects are due to the same general cause, the natural corruption of the Latin tongue following its adoption by the immigrant tribes of the north. Thus in Northern France, the *langue d'oïl* (from Lat. *hoc illud*) came from the Latin spoken by the Franks; in Southern France, the *langue d'oc* (Lat. *hoc*) from the same language spoken by the Ostrogoths, Visigoths and Saracens. There were thus in Provence two languages existing side by side, the Lingua Latina and the Lingua Romana. The former continued for a time as the language of the polite world, of literature and formal intercourse. The latter, at first the undisputed possession of the common folk, by degrees drove out its more artificial rival. Like all literatures, that of Provence falls into three periods, of birth, maturity and decay.

CHAPTER II.

First Period of Provençal Literature.

The first period of Provençal literature falls within the tenth and eleventh centuries. The art of writing remained almost exclusively in the hands of the Church, and religious

themes for the most part formed the subject of the writers.
The first beginnings of intellectual life here, as elsewhere,
are to be seen in the epic. The childhood of peoples, no less
than that of man, delights in the real and objective. Fitting
themes were found in the victories of Charles Martel over
the Moors, and in the half-legendary stories of the Court of
Charlemagne. The common action of Christendom for the
recovery of the Holy Land from the Infidel had drawn men's
hearts together and created a general admiration for chival-
rous exploits. The remains of early epics, or indeed of epic
poetry of any period, are but scanty, but their existence can
certainly be affirmed from the poems of North France, which
we still possess. Whether Provençal epics were the models
on which the others were formed is doubtful. The question
of precedence is one which involves the origin of modern
literature, or rather of the romantic school which now
exercises universal sway. Fauriel, who was professor of
Provençal poetry in the University of Paris, in his *Histoire
de la Poésie Provençale,* claims an absolute precedence for
Provençal writers ; all others, he maintains, are but imitators.
This, however, is stoutly denied by his opponents. The
Troubadours of Provence, even if they were earlier, were not
necessarily the models of others, for such writings were
common to all Europe. Indeed, the poetry of Provence
which remains to us is for the most part subjective and
lyric, and on this account probably later than the objective
and epical poetry of the Trouvères. Raimon Vidal, an
early Provençal grammarian, states the distinction as one
recognized even in his time, and it can therefore hardly be
thought that he was acquainted with a rich native epical
literature, or that it had already disappeared.

However this may be, there is no doubt that there existed
a number of smaller epical romances. But they are no longer
in existence. The poems were sung, and handed down from
generation to generation by word of mouth. Among the

religious poems of the period are a life of Amandus, Bishop
of Rhodes, in Alexandrine verse, and a fragment, half
religious half profane, entitled "Boethius," chiefly didactic in
its nature, containing moralizings on the nothingness of earthly
things, drawn from the well-known work of Boethius, *De
Consolatione Philosophiæ.* The fragment consists of 258 ten-
syllable verses accented on the fourth syllable.

Of lyrical poetry in this period we have but few traces,
and its origin must be sought in the Folk-songs. Among
the few remaining lyrics may be mentioned a hymn to Mary,
resembling in form and melody the Latin *In hoc anni circulo,*
of alternate Latin and Provençal stanzas. There is also the
Plaint of S. Stephen (*Planh de Sant Esteve*), a so-called
épître farcie. The only prose remnant is a translation of
part of the Gospel of S. John.

In these early examples we see the language as it were
still in embryo. Half- and wholly-Latin words are inter-
mingled, and the *langue d'oc* and the *langue d'oïl* are as yet
unseparated. Nothing points to the literary language which
was soon to form itself.

The metre commonly employed is the eight-syllable verse,
in rhyming couplets and stanzas of four verses. It is
doubtful whether the Alexandrine belongs to this period at
all, while verses of four, six or seven syllables are uncommon.
The rhymes lack the flexibility and variety which they after-
wards acquired, but are from the first of remarkable purity.
Assonance is often found in place of rhyme.

CHAPTER III.

Second Period.

The golden age of Provençal poetry, in which it reached
its highest point of perfection, fell in the twelfth and
thirteenth centuries. This was the epoch of the Trouba-

dours. Chivalry was the key-note of the period; it had culminated in France, and quickly spread over the whole of Europe. The chivalrous idea inculcated an overwhelming and almost fantastic regard for women; it raised love-making to a formal system. And although this regard for the weaker sex degenerated not rarely into mere gallantry and licentiousness, it none the less originated a new system of customs and ideas, which have left their imprint on all the literatures of modern Europe. The year 1200 marks the climax of the movement. Kings and princes befriended the art of poetry, and were themselves found in the ranks of the Troubadours. The singers went from court to court, and land to land, everywhere welcomed and cared for. They even passed the boundary line of the Provençal language in their wanderings, and introduced the poetry and customs of Southern France into foreign lands.

The thirteenth century marks the gradual decline of the art. The reasons for this deterioration were to some extent political. Kings were compelled to turn their attention to things more serious than verse-making, and complaints of neglect are common in the poetry of the time. The Albigensian crusade went far to destroy the contented gladness of the people. But the seeds of destruction were contained in the art itself. It lost by degrees its spontaneity, and assumed a subtlety of fancy and expression which foreshadowed decadence. The leading characteristic of the century was artificiality of form combined with poverty of ideas. The light and joyous singing of the lover took a more serious vein with the increasing seriousness of the day. The literature became a literature of learning, and the simplicity of former times was lost.

Among the compositions, other than lyrical, of the period, the *roman d'aventures* holds an important place. The most famous of these perhaps is the cycle of Arthur and his Knights of the Round Table. Arthur was the ideal of

knightly valour and virtue, and it is therefore not surprising to find the legends making their way into Brittany. Thence they passed into the literature of North and South France. The only poem connected with this cycle still extant is *Jaufre*, the work of an unknown author. The poem deals with the adventures of Jaufre, a Knight of the Round Table, his love for the beautiful Brunessa of Monbrun, and its success.

Among the romances of a purely fictional character, the story of Flamenca must be noticed. An outline of the plot is given with the extract among the selections.

Fabliaux and Contes are one of the distinctive features of the poetry of Northern France, but instances are found in all the literatures of the Middle Ages. They were called in Provençal *novas* or *comtes*, and the chief poets of the class were Raimon Vidal and Arnaut de Carcasses.

Religious poetry is well represented. Raimon Feraut wrote a poem on the Passion. The Hymns to the Virgin, which occur so frequently, were doubtless in many cases translations from the Latin. In the same connection may be mentioned the efforts which were made to raise the rather careless morality of the times. These efforts usually took effect in didactic poems, of which some were religious and others ethical. Daude de Pradas, who was a canon at Maguelonne, composed a poem in rhyming couplets on the Four Cardinal Virtues. A work of greater note was the *Seneca* of an unknown author. This poem was quoted in the fourteenth century, and the substance is found in a Middle High-German translation. Moral sentiments were often inculcated in single stanzas, *coblas esparsas,* frequently anonymous. These, too, have much in common with Middle High-German compositions of a like character.

Instances of dramatic poetry are comparatively rare, and even when they occur are probably due to the influence of Northern France. The fragments of a Mystery Play have

been discovered, illustrating the incidents of the Birth of Christ at Bethlehem.

The interest of Provençal prose writings lies mainly in their practical value. Religious works in prose are common, and include sermons and commentaries, translations of parts of the Old and New Testaments, and lives of the Saints. The rules of the Benedictine Order are found in several MSS., and we have a translation of the *Liber Scintillarum* of the Venerable Bede. Of more interest and originality are the historical prose works. Chief among these must be placed the Biographies of the Troubadours. These are extremely numerous, and occur persistently in MSS. both old and recent. The incidents related in these biographies are often ludicrously unimportant. Still they are in the main of great value, and the chief source of our knowledge of Provençal writers. To history proper belongs the story of the crusade against the Albigenses, a prose rendering of a poem of earlier date. Among the philological works which we still possess are some important grammars and lexicons. The oldest of these is the *Donatus provincialis* of Uc Faidit, which was written about the beginning of the thirteenth century. The second grammar we possess is that of Raimon Vidal, who is also known as a writer of *novas*. This work was especially written with a view to the assistance of those composing in the Provençal language. The other prose works of the period comprise treatises on Natural History, Physiology and Medicine.

The speech of this period exhibits a phenomenon which is not seen to the same extent in any other literature of the Middle Ages. I allude to the formation of a common written language. There had originally existed in the different parts of Southern France different dialects, the existence of which is seen in the documents and practical prose literature of the people. But in the poetical literature dialectic peculiarities had been absorbed into one common literary dialect. This

dialect was made use of by the Troubadours of every district. The result was mainly due to the extraordinary literary intercourse of the period. The wandering life led by the Troubadours wore away differences of language. We certainly find variety of expression in different poets, but such variety was not peculiar to certain districts.

In continuous poems the usual metre employed was the old eight-syllable verse in rhyming couplets. With feminine rhymes the verse contained nine syllables. In it are written the chief *romans, novas,* legends, most of the learned poetry, and, finally, the dramatic fragments. It is also found in the oldest form of the lyric, the *vers.* Epics were usually written in ten-syllable verses. The cæsura falls after the fourth or sixth syllable, or in a feminine verse after the fifth. The Alexandrine, or twelve-syllable verse with a cæsura after the sixth syllable, is less common. In didactic poetry, and in most *enseignamens,* rhymed couplets of six-syllable verses are often employed. Lyrical metres are very numerous. The number of syllables, of which a verse is made up, varies from one to twelve, limited only by the fact that the corresponding verse in the strophe must be of the same number.

Verses were united to form strophes, *coblas.* Such were often in three parts, with the peculiarity that the rhymes of the first two parts were arranged in inverse order. The same rhymes are used, as a rule, throughout the poem, but they may be varied either wholly or in part. The art of rhyming was much cultivated among the poets of Provence. They delighted in piling rhyme upon rhyme, regardless of meaning. In some poems, as in the Sestina, the words are repeated. At the end of the poem comes the *tornada* or *envoi,* when the poet turns from the subject of his poem to a patron or friend, the lady of his heart, his musician, or even to the poem itself. The *envoi* is usually short, and resembles the latter half of the strophe.

CHAPTER IV.

Lyrical Poetry.

The Lyric is the central-point of Provençal literature, and the central-point of the Lyric is Love. In the general *cultus* of woman, love had been reduced to the position of a fine art. The Lyric belongs essentially to the age of chivalry, and the poets were generally knights. Even kings and princes were proud to take their places in the ranks of the Troubadours. The court was naturally the *milieu* in which the singers preferred to exercise their art. At the same time, it must be remembered that many of the Troubadours were found among the burghers of Southern France, and the patronage of the cities and of the civic magnates was of great importance when the course of political events compelled the thoughts of kings into more serious channels.

The poetry of the Troubadours may be defined as the expression of the sentiments, customs, thoughts, and habits of society, or at any rate of aristocratic and feudal society, in the Middle Ages. Gallantry, war, and the tournament —such were the chief occupations of the knights of Provence during this period. This triple aspect of life is reflected in the poetry of the Troubadours, who were the companions and confidants of their masters, who shared with them their pleasures, their vices, and their strifes. The courtly poet was called a *trobaire* (obliq. *trobador*), from *trobar*, to find or invent. The English word *troubadour* comes from the oblique form. The word indicated not so much a creative poet, as one who invented new rhymes or metres. For the most part the poets set their own words to music. Thus, it is said of Peire Vidal, that he excelled in composing, of others, that their verses were superior to their music, and again of others, that they understood neither.

Hence it continually happened that the poet required

someone to accompany him, or even to sing his songs. Such a companion was termed a *joglar*, or in French *jongleur,* from the Latin *joculator,* which, in the later age of the language, signified a musician. The business of the jongleur was to accompany and assist those Troubadours who were unable to do justice to their songs. But the chief occupation of the jongleur was to act as musician. To such an extent was the art of music cultivated at the time that a good jongleur should play seven or eight different instruments. He was also expected to add to his accomplishments the tricks of the conjuror and buffoon. The pair travelled in company, and the jongleur was always welcome in the servants' hall. Not unfrequently want of money compelled a Troubadour to adopt the life of a jongleur. Women are found in both professions. The jongleurs were also the poets of the people. They carried the national epics from house to house and cottage to cottage. They usually accompanied themselves on the violin. Of the popular lyrical poetry we have hardly any traces left. All that can be said with certainty is that the refrain is the basis of all compositions of the kind.

The art-poetry—that of the Troubadours—was nurtured among the numerous courts of the petty rulers, not only in South France, but also in the kingdoms of Castile and Aragon, and amid the flourishing city-states of Italy. Among the most celebrated of its patrons may be mentioned the Counts of Provence, and among them Raimon III.; Alphonsus II. of Aragon ; Raimon V. Count of Toulouse, whose court was celebrated for the Troubadours who were attached to it; Richard of the Lion Heart, who introduced the art into England from Poitou, and Eleanor, wife of Louis VII. of France, and afterwards Queen of England. In Italy, there were Bonifazio of Monferrato, afterwards king of Thessalonica ; Federigo II. and his son Manfredi ; Alberico da Romano and many others.

CHAPTER V.

Forms of Lyrical Poetry.

1. The oldest and simplest form of Lyrical poetry was called *vers*. This term was applied without distinction of metre to all the old poetry, which, from its simplicity of form and from the preponderance of masculine rhymes, the use of eight-syllable verses, and a slow prolonged melody, recalled the rough and simple songs of the people. Many of the Biographers tell us that in the earlier stages of the language, the *chanson* was unknown, and that all poems were called *vers*.

2. The principal form of the art-poetry was the *canzone*, Prov. *cansos* or *chansos*. It exhibits a richer variety of masculine and feminine rhymes ; the verses are of varied length, and the decasyllable is a favourite measure. The melody was quicker and marked by greater swing. The distinctions between *chansos* and *vers* were not always maintained, especially after the disappearance of the Folk-songs. Love formed the chief subject of each, but more especially of the *chansos*. They were also used to express the praise of some patron, grief at his death, or religious sentiments in general. The Troubadour was accustomed to make a kind of divinity of the lady of his heart, and to compose *chansos* to express his devotion. It must not be forgotten that the love *chansos* was often the result of imagination, rather than of passion ; and even when the lover had occasion to celebrate a real affection, he adopted a conventional jargon, which was one of the characteristic notes of Provençal poetry. Such may be observed in the customary intricacies of rhyme and in the symmetry and artificiality of arrangement which the poems exhibit. The beauties of nature were a favourite theme with the Troubadours. They sang of the greenness of the fields,

the varied colours of the flowers, the murmuring of streams and swaying of branches, the song of birds and glories of the sun and sky, and especially of the return of spring. But it must be confessed that there was in this much of artificiality. The great similarity of many of the love *chansos* of the Troubadours must be regarded as a necessary consequence of the times. The poet celebrated the charms of ladies to whom he had not always access.

Another form of the *chansos* was the *chansoneta,* which hardly differed in form or idea. The *meja chanso* was one of not more than three stanzas, of which the verses were usually half the customary length.

3. Another important form was the *sirventes,* or *serventes.* The name came from the Latin *servire,* because the poem was usually composed in the service of some patron. It has been suggested that this form of lyrical composition was at first used exclusively in religious service, and afterwards extended to grave and moral subjects. At any rate, from the *serventes* proper love was jealously excluded. Others suggest that the word refers to the form or melody of the composition being severely and uniformly maintained. The *serventes* was usually the vehicle of virulent satires against individuals or entire classes. It is certainly remarkable to note with what freedom the satire is directed against the most prominent and powerful people of the time. The vices of society were lashed unmercifully, and these poems naturally throw great light on the manners and morals of the age.

There are also instances of *chansos* and *serventes* combined.

4. The plaint, *planh,* was usually a lament for the death of a patron. As the patrons were frequently of high station, it often assumes a political character. In some cases the loss of a mistress or friend is the subject. The ten-syllable verse is usually employed, possibly because of its stately character.

5. The tenzone, *tensos,* was a form of composition much cultivated by the Troubadours. It generally took the form

of a discussion in dialogue of some question of love, morals, religion or chivalry. The *jocx partitz* (Fr. *jeu parti*) was so called because the disputants shared the discussion between them. This was also called a *partimens* or *partida*. If the interlocutors were more than two, the tenzone took the name of *tornejamens*, and if the question was of love, it was called a *jocx d'amor* or *jocx enamoratz*.

Usually in a tenzone the poet placed two aspects of a question before his adversary, inviting him to defend one of them. In the second stanza the adversary endeavoured to prove the superiority of the view which he was maintaining; in the third, the original speaker combated his arguments, and so forth. Finally arbiters were invoked to decide the point at issue. The manner differed hardly at all from that observed in the bucolic dialogues of Virgil and Theocritus. The second speaker was compelled to observe the rhymes used in the first stanza. It was an exercise of skill in which the Troubadours delighted.

6. There are a number of poetical forms based upon variations of the refrain. These are mostly of popular origin.

In the romance, *roman*, which is lyrical at least in form, the poet speaks in the first person. He usually relates some love-adventure which has happened to himself. The oldest example is a romance of licentious tone by William of Poitou.

The *balada* and *dansa* were essentially popular. The names explain themselves. They were meant to be sung in the dance, or to mark the time for another. More attention was paid to the melody than the thought. They were usually of three verses, at the end of each of which comes the refrain.

The *retroensa* corresponds to the French *retrouange*, so called because the refrain appears at the end of each verse.

The *alba* is usually in dramatic form, and laments the parting of lovers at the approach of dawn. In the refrain the

word *alba* is frequently repeated. Later poets celebrate in the *alba* the approach of solemn religious festivals.

The *serena* was a poem of rejoicing at the approach of eventide. Both *serena* and *alba* are of popular origin.

The *pastourelle* (Prov. *pastorela* or *pastoreta*) is not so common among the Provençals as among the French. It was a poem full of grace and love of nature, usually, as the name implies, of a pastoral character; often a conversation with a shepherdess in dramatic form. The *pastorela* is marked by long stanzas and short verses.

The *vaquiera*, in which a cowherd converses with a shepherdess, is an offshoot of the *pastorela*. Other varieties are found in the Leys d'amor, such as the *porquiera, auquiera, vergiera,* &c.

7. Among the lyrical forms owed to religious poetry the *descort* is perhaps the most important. It originated in the Sequence of the Mass. The peculiarity of the *descort* rests in the fact that its verses and strophes are not continuous and similar. Each line has its own peculiar melody, but the whole poem is completely unsymmetrical. Hence the name *descort*. It often serves for the expression of unrequited love.

8. Among the more artificial and less important varieties, the following are worthy of remark.

The *sestina* is a variation of the canzone. The poem consists of six stanzas and an envoi. Each stanza contains six verses. The words that conclude the verses of the first stanza are repeated in regularly varied order throughout the poem, and all six appear in the three lines of the envoi. Arnaut Daniel invented the metre, and Mr. E. W. Gosse has given an English example in his " New Poems."

The *sonnet* is a peculiarly Italian metre. Two instances are found in Provençal, but they are both by Dante da Majano, an Italian.

The *cansos redonda* resembles the sestina, with the ex-

ception that rhymes are used in place of the identical words.

The *breu-doble* is a poem in three four-lined stanzas with an envoi.

9. Among poems lyrical in feeling but not in form must be mentioned the *breus, letras.* The usual form in which they occur is in rhyming couplets of eight-syllable verses. They are called *salutz* when the poet begins with a salutation to his mistress, and *domnejaire* when the poem opens and ends with the word *domna.* Arnaut de Maroill is the principal writer of such love letters.

CHAPTER VI.

INFLUENCE OF THE TROUBADOURS BEYOND PROVENCE.

THE influence of the poetry of Provence on the other literatures of the Middle Ages was confined to the lyric, already shown to be the central-point of Provençal literature. As the earliest in point of development, it could not fail to impress its characteristics on the lyrical poetry of the surrounding European peoples. To take, in the first place, the Trouvères of North France. Their lyrical poetry was in idea not less than in form a complete and feeble imitation of that of Provence. Far inferior in value, it confines itself to the expression of individual feelings, and seldom leaves the well-beaten path of conventional thought. The *serventes* is cultivated but little, and has by no means the same political importance as in the south. The French lyric is independent only in the popular poetry, such as the *roman* and *pastourelle.* The *ballade* is culti-vated later, and under Italian influence. Abundant proof of the intimate connection of the two literatures is to be found in the Provençal songs quoted in French MSS., but French

2 *

songs in Provençal MSS. are much less common. Provençal lyric poetry influenced the German Minnesängers through the medium of the French. But the influence was occasionally direct, and instances are not wanting of translations of Provençal poems. German writers, too, seem to have occasionally written in the Provençal language. On Italian lyrists the influence of the poetry of the Troubadours is very great, and is seen in two ways. Many Italian writers composed in Provençal, and all the old Italian lyrical poetry is modelled upon that of Provence. We know that Dante made a special study of Provençal literature (*de vulgari eloquio*) ; he quotes many writers by name, and even puts a few Provençal lines in the mouth of Arnaut Daniel (Purgat. 26, 140). Two Provençal sonnets are extant, the work of an Italian, Dante da Majano. Francesco da Barberino made an equally thorough study of Provençal, and in the fourteenth century Boccaccio, and still more Petrarch. Italian literature freed itself from this influence, and won its freedom by an adherence to classical models. The Catalonian poets were originally Provençal themselves, and it is therefore not strange that their form and ideas should be completely borrowed from their neighbours. The Portuguese lyrical poetry was also subject to the same influence.

CHAPTER VII.

Third Period.

THE third period of Provençal literature includes the fourteenth and fifteenth centuries. The old traditions were still powerful, but the literature lost its national importance along with the political independence of the State at the end of the thirteenth century. No new genius arose to direct the

literary strivings of the people into new paths, and what we have left of this period is but the echo of a glorious past.

Epic poetry received a great stimulus from the political superiority of France, but the lyric still continued to be the strength of Provençal writers. It was now, however, an artificial bloom, and lacked the natural vigour of former years. Toulouse was the centre of the learned craft. Here in the year 1323, seven of the citizens formed themselves into a society, under the title of *la sobregaya companhia dels set trobadors de Tolosa.* Their meetings were held in a garden in the street of S. Augustine. Poetical contests took place on the first Sunday of May in each year. They styled themselves devotees *del gay saber,* " of the gay science." The prizes, which were given for the best poems, were called *joyas del gay saber ;* the very association, which was formally constituted in 1324, was termed the *consistori de la gaya sciensa.* At its head were a Chancellor and seven *mantenedors.* The first prize was a golden violet, given to the best writer of a *chanso,* a *vers,* or *descort.* A wild rose of silver was the second prize, given for a *serventes, pastourelle* or hymn to the Virgin. The composer of the best *dansa* received the third prize, a silver marigold. The Chancellor was instructed to draw up a code of poetical laws, and the work appeared in 1356. As time went on, the association developed ; a species of University was formed, and formal degrees in grammar and poetry conferred. From these distinctions the heretic was rigidly excluded. It is worthy of remark that love was dethroned; no singer dared to celebrate his conquests; the only form of love admissible was devotion to the Almighty and the Holy Mother. Women were debarred from the competition. Plagiarism was strictly forbidden. The winner of three prizes was entitled a *trobador.* The whole system bore a close resemblance to the German schools of Meistersängers.

The work of the association was not confined to Toulouse, and societies with like rules were established in Catalonia and

Aragon. Towards the end of the fifteenth century, we find the poetical Academy of Toulouse in danger of disruption, through the establishment of the *jeux floraux* by Clemence, a rich lady of the town.

In lyric poetry, the chief forms of the older Troubadours were still retained, the *vers*, the *chansos*, and the *serventes*. The *tenzone* was no longer cultivated. Of popular forms, the *dansa* and *pastourelle* remained, but the conception of each was much changed.

The language of the period was marked by the development of dialectic peculiarities, and by the increasing influence of the French language, due to the political superiority of Northern France. Even those districts, which guarded most jealously the purity of the *langue d'oc*, were unable to withstand the tendency of the times. In the works of the Toulouse school, French words and expressions are continually occurring. The same phenomenon is apparent in the later compositions of the Meistersängers.

The art of the singers fell contemporaneously with the language. The rhymes, which had been of the utmost purity in the thirteenth and fourteenth centuries, became impure and monotonous. The favourite metre was the eight-syllable verse, while the remainder were treated with more or less neglect. The poems exhibit a want of originality in form only equalled by their want of originality in idea. The literature reflected the general decadence of the period. There is something sad in the gradual sinking of a literature, at one time celebrated throughout Europe, and which must be prized as the original fruit of the romantic spirit of the Middle Ages.

BOOK II.

———◆———

THE LANGUAGE OF PROVENCE.

SECOND BOOK.

THE LANGUAGE OF PROVENCE.

CHAPTER I.

Letter-change and Pronunciation.

1.—Vowels, Diphthongs, etc.

The simple vowels *a, e, i, o, u* were sounded in Provençal in much the same way as in modern Italian; with this exception that the double sound of *e* and *o, i.e.* open or close, was not precisely observed; at least it has no influence upon rhyme.

In place of *i* the vowels *y* or *j* are found in some MSS.; *e.g.* **major** for **maior**; **vaire** or **vayre**; **clamaraj** for **clamarai.**

In the same way consonantal *u* stands for *v; e.g.* **uejaire** for **vejaire.**

In the diphthongs, as in Italian, each vowel retains its proper force.

Among *pure* diphthongs are found, *ai, ei, oi, ui, au, eu, iu, ou.*

Among *impure* diphthongs, *ia, ie, ue, uo.* The last two are often interchanged.

Collocations of three vowels are not uncommon, as *iei, uei* or *oei, ieu, uei.*

2.—Consonants.

These may be divided in the usual manner into:

A.—Mutes, hard *c* (*k, qu*), *p, t.*
       soft *g,*   *b, d.*
B.—Semi-vowels, liquids, *l, r.*
             nasals, *m, n.*
    Hard spirants, *h, s, f.*
    Soft spirants, *j, z, v.*

A.—MUTES.

A soft medial mute when final or followed merely by the *s* or *z* of flexion becomes the corresponding hard letter.

This is an important rule in Provençal sound-lore of almost universal application. Thus *c* takes the place of *g, p* of *b, t* of *d, f* of *v* and *tz* of *z.*

Thus we find **trobar** but **trop** (I find).
              pregar but **prec** (I pray).
              cuidar but **cuit** (I think).

Thus we find **servar** but **serf** (I preserve).

> **nutz** *Fem.* **nuda** (naked).
> **larcs** *Fem.* **larga** (large).

The same change takes place in the case of *v* and *u;* thus :

> **vius (vivs)** *Fem.* **viva** (living).
> **braus (bravs)** *Fem.* **brava** (brave).

In old MSS. the rule is occasionally disregarded.

C is often represented by *s* or *ss*. The slight difference in pronunciation was disregarded in rhyme.

Thus we find **jacer, jazer, jaser, jasser** (to lie down) ; **grazir, gracir, grasir** (to give thanks). Also when initial, as **cima, sima** (summet).

Ch approaches the Italian pronunciation of *c*.

Qu is sounded like a hard *c*, *i.e.* like the Italian *c* before *a, o, u* and *ch* before *e* and *i*. Thus in Prov. *c* and *qu* are often interchanged, **quant, cant**.

K takes the place of *qu* or hard *c*, *e.g.* **ki** for **qui**.

P and *B* are sounded as in Italian. A parasitic *p* is often found between *m* and *n ; e.g.* **dompna** for **domna** (lady).

T alternates with *c* in the third person singular of the perfect indic., *e.g.* **amet** or **amec** (he loved).

After *t*, *s* is softened down to *z*. This is sometimes written *tz, ts* or simply *s*.

D alternates with *z*, as **audir, auzir** (to hear), **veder, vezer** (to see).

G preserves its hard sound before the vowels *a o*, or before another consonant.

Gu before a soft vowel corresponds to the Italian *gh*, as in **guerra**.

In MSS. before a hard vowel *gu* alternates with *g*, as **preguar, pregar**.

Before *e* and *i*, *g* has the soft *j* sound.

G final often takes the place of *ch*.

B.—SEMI-VOWELS.

The liquid *l* generally becomes *u* at the end of a syllable. The MSS. have both forms : *e.g.* **altre** and **autre ; maldir, maudir**, to curse.

The soft and liquid sound of *l* (in Italian *gl*) is expressed in Provençal by *lh*, and sometimes by *ll* (especially after *i*) :

e.g. melhs, meills, mielhs, miellz are all forms of the same word; meravilha, meravilla (Fr. merveille).

The liquid *r* at the beginning of a word has the rough Italian sound; a single *r* medial or final has a softer sound, but if doubled it retains the rough sound.

The nasals *m* and *n* are pronounced as in Italian. In Provençal they never have the nasal sound which they possess in French.

Final *n* is separable or inseparable. Shortly it may be said to be stable and inseparable when *not* the final letter of the clipt stem of the Latin primitive. Thus the *n* is stable in gran from Lat. gran-dem; dan from Lat. dam-num or dan-num. It is unstable in bon (nom. bo-s) from Lat. bon-um; son or so from Lat. son-um. The unstable *n* did not affect the pronunciation, and we often find it added to words which were without it in Latin; thus fo or fon (Lat. fuit).

The liquid sound of *n* (Italian *gn*) was expressed in Provençal by *nh*, which represents the Latin *ni;* thus campanha, It. campagna, Lat. campania. In some MSS. *gn* is found for *nh, e.g.* segner for senher, It. signor.

Initial *h* was not pronounced, and was written or omitted indifferently. It is important when used in conjunction with *c, l,* and *n.*

The letter *s* between two vowels has a soft *z* sound, and the latter letter is often found in its place; thus rosa or roza.

The hard sound of *s* is expressed by *ss* either between two vowels or following a consonant, especially *r* or *n.*

For *ss* in some MSS. is found *sh.*

The letters *f* and *v* were pronounced as in Italian. When final *v* was followed by the *s* of flexion, it was vocalized to *u* as vius from viv-s.

The letter *j* is used to express a soft *g* before the hard vowels, as joja (It. gioia). In some MSS. it represents the vowel *i.* Sometimes it represents a softened form from *tj* or *tg,* as jujar for jutjar, jutgar, or jujhar.

The letter *z* was expressed indifferently by *s, ss,* and *ç.* It was pronounced very similarly to *s.* The letter *z* is used at the end of a work in place of the *s* of flexion after a dental, as nutz for nud-s (*v.* letter *t*).

The double letter *x* was generally replaced by *s* except when final. It is used to express the *s* of flexion after *c,* thus amicx for amics; locx for locs.

TABLE ILLUSTRATING LETTER-CHANGE IN ROMANCE LANGUAGES.

Letter.	Latin.	Provençal.	Italian.	Spanish.	Old French.	Mod. French.
au	causa	causa	cosa	cosa	chose	chose
		chausa			cose	
		coza			cause	cause
b	habere	aver	avere	haber	avoir, aver	avoir
c	amicus	amic	amico	amigo	ami, amin	ami
	castellum	castel	castello	castillo	chastel	château
		chastel				
cl	oculus	olh, oilh	occhio	ojo	oil, œil	œil
	ecclesia	gleiza	chiesa	iglesia	eglise, iglise	église
ct	factus	fait, fach, fag	fatto	hecho	fait, faict	fait
	octo	oit, ueich	otto	ocho	uit, oit	huit
d	audire	audir, auzir	audire	oir	odir, oir	ouir
g	reg-em	rei-s	re	rey	roi, rei, rai	roi
	regalis	rejal, real	regale	real	roial, regiel	royal
	gaudium	joja	gioia	gozo	joye	joie
j	major	majer, maer	maggiore	mayor	maire	majeur

Letter.	Latin.	Provençal.	Italian.	Spanish.	Old French.	Mod. French.
l	filius	filh, fill	figlio	nijo	fil	fils
lt	cultellum	coutel	coltello	cuchillo	coutel	couteau
o	bonus	bon	buono	bueno	bon, buon, buen	bon
ae	caelum	cel	cielo	cielo	cel, ciel	ciel
p	sapere	saber, saver	sapere	saber	saver, sçavoir	savoir
qu	aqua	aigua	acqua	agua	aigue, aue, eaue	eau
r	peregrinus	pelegri, pellerin	pelligrino	peregrino	pelerin	pèlerin
s	status	estat	stato	estado	estat	état
sc	scribere	escriure	scrivere	escribir	escrire	écrire
sc	scutarius	escudier	scudiere	escudero	escuyer, esquier	écuyer
t	pater	paire, paer	padre	padre	peire, pere	père
ti	prudentia	pruzencia	prudenza	prudencia	prudence	prudence
ti	ratio	razo, raizo	razione	racion	reson, raixon	raison
x	lux	lutz	luce	luz	luce	luxe

CHAPTER II.

Remarks on Inflexions.

In respect of inflexions Provençal holds an intermediate place between Latin and the modern Romance languages. Inflexions were for the most part used to express difference of number, gender, and person. With regard to gender there is an important point to notice, viz.: that the neuter gender had been entirely lost, except in so far as neuter adjectives were used as adverbs. The tendency of classical Latin had always advanced towards the assimilation of neuter and masculine forms, and in the Latin of Plautus and the popular literature of the day, and above all in the ordinary conversation of the motley crowds who went to form the Roman Empire, there are numerous examples. Lamented as this tendency was by the Grammarians and Stylists of the period, it was impossible to avert changes due to an overpowering disinclination on the part of newly-conquered and barbarous tribes to master the elaborate system of flexional endings which the Latin language possessed. Hence arose the disuse of the neuter gender, and the loss of the majority of the Latin cases. In fact, so thoroughly was the work done, that only two out of the six Latin cases survived. The stem of the Latin word, because it appeared in the five oblique cases, was retained to form a new oblique or objective case which was to serve all purposes. To this, after the analogy of the mother-tongue, the letter *s* was commonly added to form the nominative, or case of the subject. The so-called vocative case, which was in reality no case at all, but merely an interjectional use of the stem, and which existed in Latin, as a rule, only in the case of Greek derivatives, is represented in Provençal sometimes by the nominative, sometimes by the oblique case. But for the most part it will require notice only under the few words in which it takes the form of the oblique.

THE NOUN SUBSTANTIVE AND ADJECTIVE.

As the substantive differs essentially from the Adjective only in the matter of gender, it appears simpler to consider their forms of inflexion together.

The Provençal Nouns may be divided into three declensions.

FIRST DECLENSION.

The first declension comprises stems in -a, and includes all Substantives of the first declension in Latin, and the Feminines of all Adjectives similarly declined.

Examples: **corona**, Fem. *a crown;* **artista**, Masc. *an artist;* and **bela**, Fem. of **bel-s**, *beautiful.*

Singular.

Stem. :	corona	artista	bela
Nom. :	corona	artista	bela
Oblique:	corona	artista	bela

Plural.

Nom. :	corona-s	artista	bela-s
Obl. :	corona-s	artista-s	bela-s

It will be noticed that Feminine Nouns of the first declension remain unchanged in the singular, and form the Plural by adding *s* to the stem ; that the Masculine Nouns differ from them in the Nom. plural, in which case they suffer no change, assuming the case-ending only in the Oblique. The *s* of the Plural in this and other declensions, is due to the fact that the Latin Accusative was so formed, and that that was the case most in use at the time of the degeneration of the language.

SECOND DECLENSION.

The second declension comprises :—

1. Latin Nouns of the 2nd and 4th declensions in -er, -us, -um, -u, and the Masculine Gender of similar Adjectives.

2. The greater part of Masculine and Neuter Nouns of the 3rd declension, and Adjectives of one termination.

3. Infinitives used as Substantives.

The stem-vowel was lost as a rule, but retained for reasons of euphony in Nouns in which it was preceded by two Consonants, but in this case it was weakened to *e*.

Examples: **an-s**, Masc. *a year ;* **bel-s**, Masc. Adj. *beautiful ;* **poble-s**, Masc. *people ;*

Singular.

Stem :	an	bel	poble
Nom. :	an-s	bel-s	poble-s
Obl. :	an	bel	poble

Plural.

Nom. :	an	bel	poble
Obl. :	an-s	bel-s	poble-s

The use of the *s* in the formation of the Nom. comes directly from the Latin.

There are several peculiarities which arise from assimilation, which takes place on addition of the formative *s;* these will be noticed at the end of the third declension.

Notes :—

1. Several proper names, which may or may not have *s* in the Nom., form the Oblique in -on, -o.

Examples : Peire, Peire-s, *Obliq.* Peiron, Peiro, from Lat. Petrus, stem Petro.

Karle, Karle-s, *Obliq.* Karlon, Karlo, from Lat. Carolus, stem Carolo.

It is to be noticed in these examples (i) that in the Nominative the stem vowel weakens from *o* to *e;* (ii) that final *n* was a sound of slight importance. Its presence or absence seems to have affected rhyme but little.

2. A survival of the Lat. genitive plur. in -orum is seen in the words christianor, payanor, &c.

3. The Vocative of words of this declension sometimes has, sometimes has not the *s* of flexion.

IRREGULAR SUBSTANTIVES.

1. clerc-s (Lat. clericus) sometimes drops the stem vowel, sometimes modifies the *o* to *e*.

    Nom. : clerc-s, clerc-x, clergue-s, clerge-s.
    Obl. : clerc, clergue, clerge.

2. com-s (Eng. *Count.* Lat. comes, stem comit).
    Sing. Nom. : com-s.   *Obl.* : comte, compte.
    Plur. Nom. : comte.   *Obl.* : comte-s.

3. om (Eng. *man.* Lat. homo, stem, homin).
    Sing. Nom. : om, ome, hom, home, homs.
        Obl. : om, home.
    Plur. Nom. : ome, home, omne, ome-s.
        Obl. : ome-s, home-s, omne-s, hom-s.

4. *Nom.* poble-s. *Obl.* pobol. *Nom.* disciple-s. *Obl.* discipol (cf. Lat. stems populo-, discipulo-).

THIRD DECLENSION.

The third declension comprises all the feminine words of the Latin third declension, and the masculine and neuter words which have become feminine in Provençal. It also includes the peculiar feminine forms of adjectives of one termination.

A. Regular declension.

    Examples : flor-s, *Fem.* a flower (Lat. flos, stem flor).
    Sing. Nom. flor-s. *Obl.* flor. *Plur. Nom.* flor-s. *Obl.* flor-s.

B. Words which displace the accent, for the most part from Latin imparisyllables of the third declension.

    1. Latin termination -tor, -toris.

      a. Sing. Nom.: -aire, -s, *Plur. Nom.:* -ador, -adors
               -adre.   (later)
          Obl.: -ador,   *Obl.:* adors, -ados,
               -ator.   -ayres.

    e.g. Emperaire (imperator) ; peccaire (peccator). *Obl.* Emperador, peccador.

      b. Sing. Nom.: -eire,   *Plur. Nom.:* -edor,
               -eires   later,-edors,edos.
          Obl.: -edor.   *Obl.:* -edors.
      c. Sing. Nom.: -ire,   *Plur. Nom.:* -idor,
               -ires.   later, -idors.
          Obl.: -idor   *Obl.:* -idors, -idos.
      d. Sing. Nom.: -tre   *Plur. Nom.:* -tor.
          Obl.: -tor.   *Obl.:* -tors.

    e.g. pastre, *Obl.* pastor (Lat. pastor).

The accent being thrown in the nom. sing. on the penult, emperador became emperadre or emperatre, which became in their turn emperaire, and to this the suffix *s* was afterwards sometimes added. Its addition in the nom. plur. marks a later stage of the language, and the *r* then sometimes dropped out in accordance with a common euphonic change.

    2. Lat. terminations -o, -onis.

    Sing. Nom.: bar, bars,   *Plur. Nom.:* baro, baron.
         baron, (voc. baros).
         Obl.: baro, baron.   *Obl.:* baros, barons.

Lat. stem, **baron**, the *n* having little power was inserted or omitted indifferently.

The following words are similar :—

Nom. Sing.	*Obl. Sing.*	*English.*
baile, bailes	bailo, bailon	bailiff
companhs	companho	companion
companhos	companhon	,,
falx	falco, falcon	falcon
fels	felo, felon	felon
glotz	glotto, glotton	glutton
laire	lairo, lairon	robber
Ucs, Ugs, Ugo	Ugo, Ugon	
Dranges	Drango	⎫ Proper Names
Folque, Folques	Falco, Falcon	⎭

The following also owe their Nom. forms to a like displacement of the accent .—

abas	*Obl.* abat
enfans, enfas, efas	*Obl.* enfant, efant
neps	*Obl.* nebot
senher	*Obl.* senhor
sor, sorre	*Obl.* seror *Plural.* serors

NOTES ON THE DECLENSION OF NOUNS.

On the addition of the case ending *s*, it may be observed :—

1. That the use of *s* in the Nom. Sing., is by no means universal ; instances of omission may be found in the writings of the best known of the Troubadours. In the earlier literary documents the rule was observed with some strictness, but afterwards it was inserted, or not, merely in accordance with the exigences of rhyme. It seems certain that it had been lost altogether in the common speech of the people before the time of Raymond Vidal. In the fourteenth century it was restored to its old position in the *Leys d'amors,* a work of academic and literary interest, but, from its conscious affectation of antique forms, of little use to inquirers into the actual tendencies of the language. (Cf. the selection given below from the *Donatus provincialis* of Uc Faidit.)

2. That there are several words which regularly, and in all stages of the language, reject the *s* of the Nom. Sing. The words are derived from Latin words not ending in *s* in the Nom., *e.g.*, **maistre** (**magister**, Eng. master, rarely **maistres**), **prestre, pestre** (Eng. priest), **molher** (rarely **molhers,** Lat. **mulier,** Eng. wife), **fraire** (Lat. **frater,** Eng. brother), **maire** (Vocat. **maires,** Lat. **mater,** Eng. mother), **paire** (rarely **paires,** Lat. **pater,** Eng. father), **om,** Eng. man (*v.* second decl. *ad fin*).

    To these must be added Nouns derived from Latin terminations, -**ium** (Prov. -**i**) and -**aticum** (Prov. -**atge**), *e.g.*, **benefici** (**beneficium**), **viatge** (**viaticum**).

3. The Vocative sometimes follows the Nominative, sometimes the oblique form.

4. Nouns, the stems of which end in a dental, are inflected with *z* in place of *s*.

    E.g., **cortz** (court), **noitz** (night), **vertatz** (truth), **vertutz** (virtue), **nutz** (naked, Latin, **nudus**).

    In words like these, the final Consonant of the stem is assimilated to the case-ending, and is often dropped altogether. The change of *s* to *z* occurs after *l*, but rarely, as **filz** (son).

5. Nouns, in which the stem ends in -*st*, reject the thematic *s* when assuming the *s* of flexion.

    E.g., **Crist,** Nom. **Critz, trist** (sad), Nom. **tritz.**

    The same thing may be seen in Verbs: *e.g.*, **etz** for Lat. **estis,** and **cantetz** from Latin **cantavistis, cantastis.**

6. When the stem of a Noun ends in *c*, the ending *s* often becomes *x*, and the thematic *c* is then sometimes dropped.

    E.g., **amicx, locx, jocx, ricx,** stand for **amics, locs, jocs, rics.**

7. Through the attempt to assimilate the final Consonants of the stem to the *s* of flexion, it very commonly happens that these letters become modified or disappear altogether.

Nom.:			*Oblique:*		
	ser-s	(serv-s)		serf =	slave
	cer-s	(cerv-s)		cerf =	stag
	mon-s	(mont-s)		mont =	world
	here-s	(hered-s)		hered =	heir

3 *

Nom.:   **bo-s**   (**bon-s**)   *Oblique :*   **bon**   =   good
         larc-s   (**larg-s**)   **larg**   =   large
       (*See also* remarks on Adjective.)

8. Nouns, the stems of which end in *s*, do not admit the *s* of flexion, and may therefore be regarded as indeclinable.

    a. Nouns from Lat. clipt stems in -*s* as, **nas** (**nasus**, nose), **sens** (**sensus**, sense), **ors** (**ursus**, bear), **mes** (= **mens** from **mensis**, month).

    b. Lat. stems in —*sc*.
       peis (**piscis**, fish), **fais** (**fascis**, rod).

    c. Lat. stems in -*c*.
       raïtz (**radix**, stem **radic-**, root).

    d. Lat. stems in -*ti*.
       pretz (**pretium**, price).

    Also words from similar clipt stems.

    At a later date, plurals in -*es* were sometimes used.

9. Those Nouns are also indeclinable which are derived from Latin Neuters in -*us*.

     cors (**corpus**, body), **latz** (**latus**, side), **ops, obs** (**opus**, work), and many others.

10. To these may be added Adjectives derived from Latin Adjectives in -**osus**, *e.g.*, **glorios** (**gloriosus**).

     (For the Fem. of these Adjectives, *see* under Adjective.)

11. The word **dons** is also indeclinable, and is often found compounded with the Pronouns, **midons, sidons** (my lady, &c.).

CHAPTER III.

The Adjective.

Examples of the declension of Adjectives have already been given under the Substantive, but for the sake of those who value the distinction, the declension is given in full below, but points of letter-change, &c., are noticed only so far as they are peculiar to the Adjective.

Adjectives are either (i) of two terminations, with distinct Masculine and Feminine endings, or (ii) of one termination, in which for the most part distinct Feminine endings are wanting.

I.—ADJECTIVES OF TWO TERMINATIONS.

The Masculine follows the second declension, the Feminine the first.

Examples : **bel-s** (beautiful), **bo-s** (good), **pur-s** (pure).

	Masculine.	*Feminine.*
Singular : (stem, bel, bon, pur)		
Nom.:	bel-s, bo-s, pur-s	bela, bona, pura
Obl.:	bel, bon, pur	bela, bona, pura
Plur. Nom.:	bel, bon, pur	bela-s, bona-s, pura-s
Obl.:	bel-s, bo-s, pur-s	bela-s, bona-s, pura-s

It is to be noticed :—

1. That the addition of the *s* in many cases modifies the stem, and that, of course, when the *s* is not added the stem is not modified. Accordingly, Adjectives modified in the Nom. Sing. revert to their original form in the Fem., *e.g.*, **bo-s** (bon-s), Fem. **bona**, good; **fi-s** (fin-s), Fem. **fina** ; **jauzion-s** (jauziond-s), Fem. **jauzionda,** joyous.

   In the above cases the vowel has altogether disappeared ; in the following it is merely modified in the Masc. **larc-s** (larg-s), Fem. **larga**, large ; **nut-z** (nud-s), Fem. **nuda**, naked.

2. Adjectives ending in *v* change the consonantal *v* to *u*, on the addition of the *s*, while the *v* re-appears in the Feminine : *e.g.*, **viv-s** becomes **viu-s**, Fem. **viva,** alive ; **brav-s** becomes **brau-s**, Fem. **brava,** brave. The only exception is in the case of **piu-s**, which preserves in the Feminine the Lat. form **pia**.

3. **San-s** (saint) becomes **san** before a Proper Name.

4. Adjectives from Lat. words in -**sus**, do not take the *s ;* plural forms in -**es** were found later, *e.g.*, **glorios** (gloriosus), plural, **glorios**, **copios** (copiosus), late plural, **copiozes**.

   The Fem. of these Adjectives is quite regular.

5. The stem of the Adj. is sometimes used Adverbially.

II.—ADJECTIVES OF ONE TERMINATION.

These Adjectives follow the second decl., with the exception of the Fem. Nom. Plur. which follows the third.

Sing. Nom. **lejal-s**, Obl. **lejal** (loyal).
Plur. Nom. **lejal** (Fem. **lejal-s**), Obl. **lejal-s**.

1. Many Adjectives of this class have also a Fem. Sing. in
   a ; e.g., **gran-s** (great), Fem. **gran-s** or **granda**
           gen-s (clever) ,,   **gen-s** or **genta**
   There are other instances, and the tendency grew as
   the language degenerated.
2. The following are worthy of notice :—
   dous (sweet), Fem. **doussa** ; **nobles**, Fem. **nobla**, **tritz**,
   Fem. **trista**.

<div align="center">COMPARISON OF ADJECTIVES.</div>

1. Amid the general loss of Inflexions which marked the
   decay of Classical Latin, it became usual to denote the
   Comparative and Superlative by the Adverbs **magis**,
   maxime. In Provençal **plus** (later **pus**), Lat. **plus**, and
   mens (**meins** or **menhs**), Latin **minus**, were used for
   the most part. The Superlative was expressed by
   prefixing the article.
      e.g., bel-s, plus bel-s (bela), lo plus bel-s (bela).
2. Organic Comparison. In the case of some words, the
   Comparative and Superlative are formed by adding **-or**,
   -isme to the stem.

Positive.	English.	Comp.	Superl.
ancian-s	*old*	ancian-or	—
aut-z	*high*	auss-or	alt-isme
(*wanting*)	*beautiful*	belaire	—
		Obl. belaz-or	
fort-z	*brave*	fors-or	fort-isme
gen-s	*noble*	gens-er	—
		Obl. gens-or	

Also the words greus, leus, gros, laitz, larcs, loncs, sains
   (Sup. santisme), *and others.*

3. Irregular Comparison—

Pos.	Eng.	Comp.	Superl.
bos, bons	*good*	melher	—
		Obl. melhor	
mals	*bad*	pejer	pesme
		Obl. pejor	
grans	*great*	majer, maer	—
		Obl. major, maor	

Pos.	*Eng.*	*Comp.*	*Superl.*
paucs	*few*	menre	—
		Obl. menor	

NUMERAL ADJECTIVES.

The first three cardinal numbers only are declined :—

1. us, uns.   *Obl.* un.   *Fem.* una.
2. dui.   ,,   dos.   ,,   doas.
3. trei, tres.   ,,   tres.

The ordinals follow the declension of Adjectives.

1. premier-s, premiera (premeira).
2. segon-s, segonda.
3. ters, tertz, terz, tersa, terza.
4. quart-z, cart-z, quarta.

The following words are worthy of notice :—

am-s (*both*) Fem. amba-s.

ambo *combines with* dui *to form* ambedui.

Nom. : ambedui, amdui, abdui.

Obl. : ambedos, amdos, abdos.

CHAPTER IV.

THE ARTICLE.

THE Indefinite Article is derived from the Latin **unus, una,** and is thus declined.

	Masculine.		*Fem.*
Sing. Nom. : us, uns.	*Obl.* : u, un.	una, una.	
Plur. Nom. : u, un.	*Obl.* : us, uns.	unas.	

The Masculine follows the second declension, the Feminine the first. The plural is used with those Substantives which are plural in form and singular in meaning.

The Definite Article is derived from the Latin ille. The forms are numerous, but they will, as a rule, present little difficulty. We are, however, here met by a peculiarity of the Provençal language (seen to some extent in Italian), which to beginners is apt to prove a little puzzling. The Troubadours were accustomed, wherever the exigencies of metre required, to join certain cases of the Definite Article, and of the shorter forms of the Pronouns to the preceding word, in such a way

as to form one word. Bartsch calls the Article or Pronoun thus joined *appuyé* (*J'appelle appuyé l'article qui suit certains mots tels que* **no, en, per,** etc., *de manière à faire corps avec eux.*—Bartsch, Chrest. Prov. ed. 1880, p. 428). I have ventured to use the word in the same way, for there is no precise English equivalent, and it is a mistake to use current expressions in a technical sense. The student, too, will be familiar with the word when he begins to read Bartsch's invaluable works on the subject.

In the declension I have placed, as a rule, the commoner forms first.

		Masculine.	*Feminine.*
Sing. Nom.:		lo, l', le, li	la, l', lh', li
		appuyé l	*appuyé* l, lh, il, ill
	Gen.:	del, de l', dell', deu	de la, de l', della
	Dat.:	al, a l', a lo, au	a la, a l', al
	Acc.:	lo, le, *appuyé* l	la, l', *appuyé* l
Plur. Nom.:		li, lhi, los, les	las
		appuyé l, lh, il, ill, ls	
	Gen.:	dels, des, deus, deuz	de las
	Dat.:	als, a los, auz, aus	a las
	Acc.:	los, les, *appuyé* ls	las, *appuyé* ls

The following should be noticed :—

el (sometimes ell, eu)		=	en lo, en la
els (	,, euz, eus)	=	en los, en las
pel		=	per lo, per la
pels (pes)		=	per los, per las
sul		=	sus lo, sus la
suls		=	sus los, sus las

Remarks on the Definite Article :—

Nom. Sing. The form *l'* (Masc. and Fem.) was used before a Vowel. The forms *lo, li, le,* show well the weakening of the Vowel: *lo* comes from *illo,* stem of *ille* (Acc. *illo-m*), the accent was thrown on the final syllable, and the first dropped.

Gen. Sing. This is a good example of the way in which both modern French and Italian sprang from the *lingua Romana.* The Troubadours for the most part use the forms *del, al,* &c. *Deu, au* and the like are found more rarely, are generally later, and are sometimes Old French words used by Provençal writers. The Nominative plural forms proper are

li, lhi. These were derived from Lat. *illi,* and it will be seen that
the first syllable was not entirely dropped, but slurred over, the
result being that a liquid intonation was given to the *l,* which
is expressed in Prov. by *lh,* and which is seen in the modern
Italian form *gli. Los, las,* are properly Accusatives, but are
used as Nominatives before those Nouns which take the *s* of
flexion in the Nominative plural. As this occurs in the case
of all feminine words, there is naturally only one form for
the fem. plural. This peculiar use of the Acc. was probably
due to a false analogy, which led to an attempt to assimilate
the endings at the expense of grammatical correctness.
The form *les* comes directly from *los* by weakening of the
Vowel.

The *appuyé* forms of the Nom. plural show that it was
sometimes the second syllable of *il-li* which was slurred. The
remaining cases of the plural show in an interesting manner
the change to softer forms : otherwise they do not call for
special remark.

The Nom. fem. sing. *li* is rare.

The following instances of the article *appuyé* should be
studied : —

En aquel temps quel reis = que lo reis, *"At the time that
the king,"* &c.

El sciensa = e la sciensa, *"And the knowledge."*

Mandal filh e pregal paire = manda lo filh e prega lo paire,
"Bid the son and pray the father."

The cases, when the article is not used, are expressed by
the following Prepositions : Gen. *di* (Lat. *de*), *of.* Dat. *a*
(Lat. *ad*), *to. Da* sometimes takes the place of *di,* and
appears with the article as *dal, dals.*

The Pronouns.

In the case of a language and of compositions which were
intended to be sung rather than read, it can occasion no sur-
prise if questions of Orthography are among the most difficult
of those which occupy the attention of the student. And in
the case of Provençal Orthography every man is emphatically
a law to himself. What is perhaps more trying to the gram-
marian, for the most part a creature of classification, is the
fact that these variations by no means universally admit of

lucid arrangement. Changes of spelling are peculiar to no age
and no individual ; in these matters the ear is the only judge.
This is more especially the case in respect of the Pronouns
and Verbs, and I have endeavoured to assist the student by
giving only the more usual forms, leaving isolated irregu-
larities to be dealt with as they appear in the notes on the
selected songs. The *appuyé* forms should be carefully
noted, as they sometimes occasion difficulty.

The ordinary arrangement has been followed in dividing
the Pronouns into I. Personal. II. Possessive (Adjectives).
III. Demonstrative. IV. Relative. V. Interrogative. VI.
Indefinite.

I.—PERSONAL PRONOUNS.

Before giving the declensions of the Pronouns, the following
points should be noticed :—

1. That in Provençal the Vowels *e, i, y* may almost be
regarded as interchangeable, and that if a Pronoun is
given under one form it may be assumed in the majority
of cases that forms exist with the other Vowels.
2. That all words derived from Latin ille have other forms
preserving the liquid sound : *e.g.* il, ill, ilh.
3. The Latin primitives are in general so very obvious
that it is unnecessary to point them out.
4. That as in French the Personal Pronouns have usually
distinct forms for (i) Accus. and Dative, *i.e.* Direct
and Indirect Object, (ii) Absolute and Conjunctive
uses.

SCHEME OF PERSONAL PRONOUNS.

		1st Pers.	*2nd Pers.*	*3rd Reflex.*
Sing. Absolute. Nom.		eu, ieu	tu	—
	Obl.	me, mi	te, ti	se, si, sy
Conjunctive. Dat. } Accus. }		me, m'	te, t'	se, s'
,,	*appuyé*	m	t	s
Plural. Abs. Nom.		nos	vos, vous	—
,,	*Obl.*	nos	vos	se, si, sei
Conjunctive. Dat. Accus. :		nos	vos	se, si, s'
	appuyé	ns	us	s

Note.—(1) **non = nos en, von = vos en.**

   (2) The *appuyé* forms never make a syllable by themselves. Hence in the second person plural **vos** is vocalized **us**; **ius, sius** were written later **ieus, sieus.**

THIRD PERSON.

	Masculine.	*Feminine.*	*Neuter.*
Sing. Absolute. Nom.:	el, eu;	ela, ello, il, leis;	el, lo
Obl.:	el, lui, lu;	ela, lei, leis, lieis;	el, o, vo, v'
Conjunctive Dat.:	li, l';	li, l';	—
,, *appuyé,*	l, lh, il;	l, il;	—
Accus.:	lo, l';	la, l'.	lo
,, *appuyé,*	l, u,	l,	l
Plural. Absolute. Nom.:	il, els;	elas, elhas	
Obl.:	els, euz, elos;	elas, elhas	
	lor, lur;	lor, lur	
Conjunctive Dat.:	lor, lur;	lor, lur	
,, *appuyé,*	ls		
,, *Accus.:*	los, les;	las	
,, *App.:*	ls, lz.		

Notes.—(1) To the above must be added : *i, y* (= French and Old Italian *y*) Neuter Dative ; and **en, ne** (= French **en**, Italian **ne**), Neuter Genitive.

  (2) **lo li, la li = loi, lai.**

  (3) *Fem.* **leis** and kindred forms are derived from a combination of **ille** and **ipse.**

  (4) *Neuter* **o** is from Lat. **hoc.**

II.—POSSESSIVE PRONOUNS.

Of these Pronouns there are two forms, one resembling the Latin and Italian, the second modern French. The article is in general used for the Possessives.

Note.—Each Pronoun may be spelt with an *i* as **mieus**. The
second and third persons are not derived from
Latin, but by a false analogy from the first, **meus**.

Masc. Sing. Nom. :

	meus, mieus ;	teus ;	seus
Obl. :	meu, mieu ;	teu ;	seu

Fem. Singular :

mia, mieua ;	toa, tieua ;	soa, sua, sieua

Masc. Plur. Nom. :

	mei, miei ;	toi, tei ;	soi, sei
Obl. :	meus, mieus ;	teus ;	seus

Fem. Plural : mias, mieuas ;   toas, tieuas ; soas, sieuas

	Masculine.	*Feminine.*
Sing. Nom. :	mos, tos, sos	ma, m' ; ta ; sa
Obl. :	mo, mon ; to, ton ; so, son ;	—
Plural :	mos, tos, sos	mas, tas, sas

Nostre, *our,* vostre, *your,* lor, lur, *their.*

Sing. Masc. : nostre. -s. *Obl.* nostre. *Fem.* nostra
Plur. Masc. : nostre.   *Obl.* nostres. *Fem.* nostras

(1) **vostre** is similarly declined.

(2) **lor, lur** is invariable ; later it received *s* before plural
Nouns ending in *s*.

I. **Est** (Lat. **iste**), **cest** (ecce-istum) and **aquest** (eccu-istum)
are for the most part declined alike.

Sing. Masc. Nom. : est	*Obl.* : est
Fem. Nom. : esta	*Obl.* : esta
Plur. Masc. Nom. : est	*Obl.* : estz (aquesz, aquestos)
Fem. Nom. : estas	*Obl.* : estas

II. **Cel, aicel, aquel** are similarly declined.

Sing. Masc. Nom.: cel, sel, celui; aicel, aissel; aquel, achel.

        Obl.: cel, sel, ceyl, celui; aicel, aizel; aquel, aqueu, queu.

    Fem. Nom.: cela, sela, cil, cilh; aicela, aissella; aquela, achela.

        Obl.: cela, sela, celei, celeis, cil; aicela; aquela.

Plur. Masc. Nom.: cil, celh, cels, sels; aicil, aicels; aquil, aquelh, aquellos.

        Obl.: cels, sels; aicels; aquels, aqueuz.

      Fem.: celas; aicelas; aquelas.

  Neuter Forms (1) so, zo, ço; aisso, aizo.

        (2) quo; aquo, aco.

  Note.—Aicel = ecce-illum, &c.   aquel = eccu-illum, &c.

        quo = eccu-hoc.

IV. AND V.—RELATIVE AND INTERROGATIVE PRONOUNS.

The Relative and Interrogative Pronouns differ but slightly in form, and may conveniently be given together.

    I. *Nom.:* qui, chi (*Relative also:* que)

      Obl.: cui; *Accus.:* que; *Neuter:* que

    II. *Sing. Nom. Masc. and Fem.:* quals, cals

Obl.:	qual, cal
Plur. Nom.:	quals, qual, cals, cal
Obl.:	quals, qual

When used as a Relative the Article is prefixed.

VI.—INDEFINITE PRONOUNS.

The following are the commoner ones :—

    1. altre (*another*, Lat. **alter**) -s, autre. *Obl.* autre. *Fem.* autra.

    2. autrui (*another's*) *later*, autruis (*plural*).

    3. chasques (*each*, Lat. **quisque unus**), chascun, cascun, cascus, &c. *Fem.* cascuna, chascuna.

    4. cadaus (*each to a man*, Lat. **quisque ad unum**). *Obl.* cadaun.

    5. alque, *Neut.* alques (*something*, Lat. **aliquid**).

6. qualsque, calsque. *Obl.* qualque, calque (*some, what-soever,* Lat. **qualis quam**).

7. quecs, quex. *Obl.* quec. *Fem.* quega (*each one,* Lat. **quisque**).

8. totz, toz, tutz (*all,* Lat. **totus**). *Obl.* tot, tut. *Fem.* tota.

    Plur. masc.: tuit, tuich, tut, tuch, tug, tutz, tot.

        Obl.: totz, toz, tots, tutz. *Fem.* totas.

To these may be added—

  alcus (*some one,* Lat. **aliquis unus**).

  usquecs (*every one,* Lat. **unus quisque**).

  negus, neguns, nengus, dengus (*no one,* Lat. **nec unus**).

  neisus (*none,* Lat. **ne ipse unus**).

  niens, neens (*nothing*).

  pauc (*few,* Lat. **paucus**).

  trop (*too much*).

  tant (*so much*).

  tamanh (*so great,* Lat. **tam magnus**).

And some others.

CHAPTER V.

The Auxiliary Verbs.

The auxiliary verbs are **aver**, *to have* (*Ital.* **avere**, *Fr.* **avoir**), and **esser**, *to be* (*Ital.* **essere**, *Fr.* **être**).

I.—AVER.

Pres. Indic.	*Imperfect.*	*Perfect.*
ai, ay[1]	avia[4]	aic, aig[6]
as	avias	aguist
a, ha	avia, avio	ac, ag[7]
avem	aviam	aguem
avetz, avez[2]	aviatz, az	aguetz
an, ant[3]	avian, ion[5]	agron, agro[8]

[1] *Lat.* **habeo**, &c.: *other forms,* ei, iei, e. [2] aves, avet, etz. [3] han. [4] *Lat.* **habebam**. [5] avio, avien. [6] **habui**, agui, aigui. [7] hac, at (*Old French*). [8] aguen, agon.

Fut. Indic.	*Conditional.*	
	1st Form.	*2nd Form.*
aurai, ey[1]	agra[4]	auria[5]
auras	agras	aurias, ies
aura	agra	auria, ie
aurem	agram	auriam
auretz, ez[2]	agratz	auriatz
auran[3]	agran, en	aurian, ien

[1] = aver ai, **habere habeo**, *cf. Fr., and Ital.* **avr-ò.**　[2] aures, auret.　[3] aurau, averen.　[4] *From Lat. pluperfect* **habueram.**
[5] **habere habebam.**

Subjunctive.

Pres. aja, aya[1]	*Impf.* agues[4]	*Imperat.* ajas
ajas	aguesses	ajatz
aja, e	agues, ages	*Inf.* aver
ajam	aguessem[5]	*Part. Pres.* aven, nt
ajatz, az[2]	aguessetz[6]	*Nom.* avens
ajan, on[3]	aguessen, on[7]	

Part. Past. agut, avut. *Nom.* utz. *Fem.* aguda, avuda.
Compound Tenses. ai agut, *I have had.*
　　　　　　　avia agut, *I had had.*
　　　　　　　auria agut, *I should have had,* &c.

[1] **habeam**, aga.　[2] ajats.　[3] ajen.　[4] **habuissem**, aguessa.
[5] acsem.　[6] aguesses, aguessaz.　[7] aguessan.

2.—ESSER.

Pres. Indic.	*Imperfect.*	*Perfect.*
sui, soi[1]	era[4]	fui[7]
est, iest	eras	fost, fust
es, est	era[5]	fo, fon[8]
em, esmes	eram	fom
etz, esz[2]	eratz	fotz, fos[9]
son, sun[3]	eran, ant[6]	foron, foro[10]

[1] **sum**, so.　[2] es, est, estes.　[3] sont, sunt, so.　[4] **eram.**　[5] hera.
[6] eren, eron, ero.　[7] **fui.**　[8] fun, fom, foc, fonc, font.　[9] fus, fustes.　[10] foren, foront.

Fut. Indic.			*Conditional.*
1. serai, ay[1]	1. er[6]	1. fora[7]	2. seria[8]
seras	ers	foras	serias[9]
sera°	er	fora	seria
serem[3]		foram	seriam
seretz[4]		foratz	seriatz
seran[5]		foran	serian, on

[1] esser ai, ceray. [2] siva. [3] cerem. [4] seres, seret, serez.
[5] serau, siran. [6] *Lat.* ero. [7] fueram. [8] esser avia.

Subjunctive.

Pres. sia[1]	*Imperf.* fos[4]	*Imperat.* sias
sias	fosses, fosas	siatz
sia, sie	fos[5]	*Infin.* esser[7]
siam	fossem	*Part. Past.* estat
siatz, siats[2]	fossetz, az	*Nom.* estatz
sian, sion[3]	fossen[6]	*Fem.* estada

[1] sim, seja. [2] sias, sejaç. [3] sien, siunt. [4] fuissem. [5] fossa, fosa. [6] foson, fosso, fossan. [7] estre.

Compound tenses formed with **aver**. The compound tenses of reflexive and intransitive verbs are formed with **esser**.

CHAPTER VI.

The Regular Verbs.

There are three conjugations of regular weak verbs, distinguished by the vowel of the Infinitive: 1st. **amar** (Lat. -are). 2nd. **vendre** (Lat. -ēre and -ĕre. The Infinitive in this conjugation often ends in -er). 3rd. **partir** (Lat. -ire). This conjugation is again subdivided into two classes.

1st Conjugation. **Amar**—*to love.*

Pres. Indic.	*Imperfect.*	*Perfect.*
am, am-i[1]	ama-va[4]	am-ei[6]
am-as	ama-vas	am-est[7]
am-a	ama-va	am-et[8]

Pres. Indic.	*Imperfect.*	*Perfect.*
am-am	ama-vam	am-em
am-atz[2]	ama-vatz	am-etz
am-an[3]	ama-van[5]	am-eron[9]

[1] **amo**, -e. [2] -az, -as. [3] -unt. [4] **amabam**. [5] -en. [6] **amavi**, -iei, -ie, -e, -ai. [7] -ist, -er. [8] -eit, -etz, -ec. [9] -ero (Lat. **amaverunt**).

Fut. Indic.		*Conditional.*
amar-ai, ay[1]	1. am-era[6]	2. amar-ia, ie[7]
amar-as[2]	am-eras	amar-ias
amar-a	am-era	amar-ia
amar-em[3]	am-eram	amar-iam
amar-etz[4]	am-eratz	amar-iatz, ias
amar-an[5]	am-eran	amar-ian

[1] amar ai (**amare habeo**). [2] -eras. [3] -en. [4] -ez, -es, -et.
[5] -au, -ant. [6] **amaveram**. [7] **amare habebam**.

Subjunctive.

Pres. am-e, am[1]	*Impf.* am-es, essa[4]	*Imperat.* am-a, e
am-es	am-esses	am-atz, az[7]
am-e, am[2]	am-es, essa	*Infin.* amar
am-em, -en	am-essem, am	*Part. Pres.* aman, nt[8]
am-etz, -ez[3]	am-essetz, az[5]	*Nom.* amans, nz[9]
am-en, -o	am-essen, esso[6]	
Past Part., amat.	*Nom.* amatz.[10]	*Fem.* amada.[11]

[1] **amem**. [2] -i. [3] -es, -et. [4] **amavissem, amassem**. [5] -assetz, -asetz. [6] -essan, -esan. [7] -ats, -as, -aç, -at. [8] *used also as Gerund.* [9] -antz. [10] -ats, -az, -aç, -as. [11] -ea.

Remarks on the First Conjugation :—

1. The first person sing. pres. indic. as a rule rejects the *i* or *e*, which remains only in verb-stems ending in *l* or *r*— *e.g.*, **parli** (or **parle**), **restauri** (or **restaure**). The *e* (or *i*) also remains when the verb-stem contains another *i*—*e.g.*, **remire**.

2. The soft mutes *d*, *g*, *b*, change to the corresponding hard letters *t*, *c*, *p*, when they are found at the end of a word—*e.g.*, **trop** from **trobar**, **prec** from **pregar**, **cuit** (**cui**, **cug**, **cut**) from **cuidar** (**cujar**).

3. The letter *v* becomes *f*, or is vocalized to *u*.
   Salf from **salvar**, **leu** from **levar**.
4. The final consonant of the stem (especially *n*) is sometimes lost altogether.
   lau from **lauzar**, **do** from **donar**, **chan** from **chantar**.
5. In the present Subjunctive the *e* of flexion is lost in the singular, except in stems ending in *e* or *l* preceded by a consonant or diphthong (*e.g.*, **parle**, **restaure**), or, in the second person, by a sibilant (*e.g.*, **passes**). The final consonant of the stem is modified or disappears in the same way as in the Indicative.
6. The Vowel of the stem sometimes becomes a diphthong, when the accent is on the stem : *i.e.*, in the Sing. of the Pres. Indic., in the Present Subj. and the Imperative.
   e.g., **priec** from **pregar**, **truep** from **trobar**, and **prueva** from **provar**.

Irregular verbs of first Conjugation :—**anar, dar, estar.**

These, and all other Verbs exhibiting peculiarities of conjugation, have been placed for convenience of reference in the Alphabetical List of Irregular Verbs.

SECOND CONJUGATION. **Vendre,** *to sell.*

Pres. Indic.	*Imperfect.*	*Perfect.*
vend, vend-i[1]	vend-ia[4]	vend-ei, i [6]
vend-es, vens	vend-ias	vend-est
vend	vend-ia	vend-et[7]
vend-em, en	vend-iam	vend-em
vend-etz, ets[2]	vend-iatz	vend-etz, es
vend-on, o[3]	vend-ian, ion[5]	vend-eron, ero[8]

[1] **vendo**, -e. [2] -es, -et. [3] -en, -un, -ont, -unt. [4] **vendebam.** [5] -io, -ien, -ient. [6] **vendidi**, -iey. [7] -ec. [8] -eren.

Fut. Indic.	*Conditional.*	
vendr-ai[1]	1. vend-era[2]	2. vendr-ia[3]
vendr-as	vend-eras	vendr-ias
vendr-a	vend-era	vendr-ia
vendr-em	vend-eram	vendr-iam
vendr-etz	vend-eratz	vendr-iatz
vendr-an	vend-eran	vendr-ian

[1] vendre ai, -re. [2] **vendideram.** [3] vendre avia.

Subjunctive.

Pres.:	vend-a[1]	*Imperf.:*	vend-es[4]	*Imperat.:*	vend
	vend-as		vend-esses		vend-etz
	vend-a		vend-es, is[5]	*Infin.:*	vendre
	vend-am, an		vend-essem	*Part. Pres.:*	venden, t
	vend-atz, ats[2]		vend-essetz	*Nom.:*	vendens
	vend-an, on[3]		vend-essen[6]		

Part. past. vendut. *Nom.* vendutz.[7] *Fem.* venduda.

[1] **vendam.** [2] -as, -at. [3] -o, -en, -ont, -unt. [4] **vendid-issem.** [5] -essa. [6] -esson, -essan. [7] -uz, -us.

Remarks on the second Conjugation :—

1. It will be noticed that the formative suffix of the Latin perfect is lost.

2. Some Verbs have two forms in the Infinitive, in *-re* and *-er*—e.g., **tazer, taire ; crezer, creire.**

   Some only in *-er*—e.g., **temer, soler.** Others of the Lat. third Conjugation in *-er* unaccented, **cozer, parcer,** &c.

3. The following have the Infin. in *-re* (*-er*) and *-ir :* **cozer, cozir ; segre, seguir ; devire, devezir.**

4. The stem vowel becomes a diphthong in the following : **segre,** Pres. Indic. **sec** or **siec ; voler, vol** or **vuelh ; tolre, tol** or **tuelh ; proferre,** Pres. Subj. **profiera.**

5. Some Verbs have both a strong and weak Past Participle—e.g., **rescondre, rescondut** and **rescos ; defendre, defendut** and **defes ; proferre, profert ; rompre, romputz** and **rotz,** &c.

Irregular Verbs (*see* List), **creire, rendre, respondre, rezemer, soler, taire, teisser, vencer.**

THIRD CONJUGATION.

Note.—Many Verbs of this Conjugation have a mixed form in the Present tenses of the Indicative, Subjunctive, and Participle. Examples given below :—

A. PURE FORM. **Partir,** *to separate.*

Pres. Indic.	*Imperfect.*	*Perfect.*
part, part-i	part-ia	part-i[3]
part-es, -z	part-ias	part-ist

4 *

Pres. Indic.	*Imperfect.*	*Perfect.*
part	part-ia	part-i, -it[4]
part-em	part-iam	part-im
part-etz, ez	part-iatz	part-itz, isz
part-on, o[1]	part-ian[2]	part-iron, iro[5]

[1] -en, -unt.   [2] -ion, -io, -ien.   [3] -ii, -ic.   [4] -ic, -ith, -is
[5] -iren, -eron, -igron.

Fut. Indic.	*Conditional.*	
partir-ai	1. partir-a	2. partir-ia
partir-as	partir-as	partir-ias
partir-a	partir-a	partir-ia
partir-em	partir-am	partir-iam
partir-etz	partir-atz, az	partir-iatz
partir-an[1]	partir-an	partir-ian[2]

[1] -irau.   [2] -ion, -io, -ien.

Subjunctive.

Pres.: part-a	*Imperf.:* part-is	*Imperat.:* part
part-as	part-isses	part-etz
part-a	part-is	*Infin.:* partir
part-am	part-issem	*Part. Pres.:* parten, t
part-atz, ats	part-issetz[1]	*Nom.:* partens,
part-an	part-issen	-entz

Part. past partit.[2]   *Nom.* partitz.[3]   *Fem.* partida, -ia.
[1] -issatz.   [2] -ih.   [3] -iz.

B. Mixed form. Florir, *to flower.*

Pres. Indic.	*Pres. Subj.*	*Pres. Part.*
flor-isc, is	flor-isca, isqua	flor-en
flor-isses	flor-iscas	
flor-is, ish, ih	flor-isca	
flor-em	flor-iscam	
flor-etz, izetz	flor-iscatz	
flor-iscon, isco[1]	flor-iscam	

[1] *Other forms:* -isson, -issen, -issho, -iysson, -iyson.

The other tenses follow **partir.**

Remarks on the third Conjugation :—

  1. Hesitation between the mixed and pure forms is
     common.

2. The stem-vowel *e* varies between *e* and *i*, especially in the Pres. Part.—*e.g.*, **servir, sirven** ; **legen, ligen** ; &c.
3. The 3rd Person Pres. Indic. is in *e* or *i*, in **cobrir** and **servir.**
4. Infinitive in -er or -re ; **sofrir, soferre; querir, querre.**
5. The Perfect is strong in **sofrir,** 3 pers. **soferc.**
6. Past Part. is in -ut in **eissir, eissitz,** and **eissutz** ; **ferir, feritz,** and **ferutz.**
7. Past Part. in -ert in **ofrir, sofrir, obrir, cobrir, ofert, sofert, obert, cobert.**
8. The stem-vowel often becomes a diphthong :—
    (*a*) *e* becomes *ie;* **ferir, fier ; merir, mier ; querir, quier ; servir, sierve ; vestir, viest.**
    (*b*) *e* becomes *ei, iei, ie,* in Pres. Subj. : **ferir, feira, fieira, fiera ; querir, queira, quieira, quiera.**
    (*c*) *o* becomes *ue;* **cobrir, cuebri, colhir, cuelh.**
    (*d*) *o* becomes *oi;* **morir,** Subj. **moira.**

Irregular Verbs (*see* List). **Auzir, colhir, eissir, fugir, morir, salhir.**

CHAPTER VII.

Strong and Irregular Verbs.

The three conjugations already given comprise the weak verbs. There are a few verbs in each conjugation which depart in a greater or less degree from the regular forms, and these will be given in the Alphabetical List. In addition to the weak verbs, the Provençal language contains strong and irregular verbs. The latter will be noticed only when they occur in the List. But the strong verbs, being more or less capable of arrangement, will be considered more fully.

Those verbs are called *strong* which throw the accent in the 1st and 3rd sing. of the perf. indic. on the stem and not on the ending. This conjugation (if we may so term it) comprises verbs from the 2nd and 3rd Latin conjugations and also from the fourth. The endings of the infinitive are in *er* (Lat. *ēre*), in *re* (Lat. *ĕre*), and a few in *ir*.

From the form of the Perfect the strong verbs may be divided into three classes.

Class I.—The simple *i* of the Latin perfect is retained in the case of two Provençal verbs only; **faire (facere)**, and **vezer (videre)**; perfects respectively, **fi** and **vi**.

Class II.—Those verbs in which the Latin termination *si* becomes *s* in Provençal (*e.g.*, **claus** from **clausi**).

Class III.—Latin verbs with perfects in *-ui* giving the termination *c* in Provençal. In other cases the *u* is attracted back to the stem: *e.g.*, **saber**, perf. **saup** from Lat. **sapui**; **receup (recipui)**, &c. The change to *c* is much commoner—*e.g.*, Lat. **dolui** becomes first **dolgui** and then **dolc**; **calc** from **calui**; **volc (volui)**; **conoc (cognovi)**; **crec (crevi)**; &c.

In the following paradigms the perfect Ind. and the imperf. Subj. of the three classes are given.

Paradigm of Strong Perfects.

1.	vi	2. pres	3a. dec	3b. saup
	vist	presist	deguist	saubist
	vi	pres	dec	saup
	vim	presem	deguem	saubem
	vitz	presetz	deguetz	saubetz
	viron	preiron	degron	saupron.

Imperfect Subjective.

1.	vezes	2. preses	3a. degues	3b. saubes
	vezesses	presesses	deguesses	saubesses
	vezes	preses	degues	saubes
	vezessem	presessem	deguessem	saubessem
	vezessetz	presessetz	deguessetz	saubessetz
	vezessen	presessen	deguessen	saubessen

Remarks:—1. Many perfects have besides a weak form for the 1st sing. and 3rd plural: **fezi, dissi, vengui**; **disseron, aucizeron**.

2. The 2nd person sing. often rejects final *t*, and the 3rd plur. final *r* (especially in 2nd and 3rd classes).

3. The simple vowel often becomes a diphthong.

4. There are three forms of the past participle:—
   (*a*) **-s** from Lat. **-sus**: **aucis, claus, vis.**

(*b*) -t from Lat. -ctus, -ptus, -rtus : dit (dictus), fait (factus), rot (ruptus).

(*c*) -ut from Lat. -itus, by addition to perfects in *p* or *c*, receuput from receup ; sauput from saup, tengut from tenc. Mark the usual modification of the final consonant.

ALPHABETICAL LIST OF STRONG AND IRREGULAR VERBS.

The following list contains (i) Verbs departing in some forms from one of the three weak conjugations, (ii) strong Verbs, (iii) Irregular Verbs. The list makes no pretence to completeness, but as a rule the 1st person sing. of peculiar tenses has been given, as well as all the forms, worthy of remark, which actually occur in the selection of Poems given in this book.

Note (wk. 1) denotes a weak Verb of the 1st conjugation.
(1), (2), &c., denote a strong Verb of 1st, 2nd, &c., conjugation.
(irreg) = Irregular Verb.

The numbers 1, 2, 3 denote the persons; a, b, the two forms of the conditional, &c.

Pres. Infin.	English.	Pres. Indic.	Perfect.	Future.	Subjunctive.	Past Participle.
anar (wk. 1)	*go*	1 vau, anam / 2 vas, anatz / 3 vai, van		irai	Pres. ane	
aver (3)	*have*	(*see* detailed conjugation)				
ardre (2)	*burn*	3 art	ars			ars
assire (2)	*place*					assis, assiza
aucire (aus-) (2)	*kill*	1 auci	3 aucis		Pres. aucia	aucis
auzir (wk. 3)	*hear*	1 aug, aus	Imperat. *sing.* au *plur.* aujatz		Pres. auja	
aus-, v, r		2 aus / 3 au				
beure (3)	*drink*	3 beu	3 beg		Pr. beva / Imp. begues	begut
caber (3)	*abide*	3 cab				
(*compounds*)		3 recep	3 receup	concebrai	Pr. receba	perceubut

Pres. Infin.	English	Pres. Indic.	Perfect.	Future.	Subjunctive.	Past Participle.
		decep				
		2 pl. recenbes				
caler (3) ch-, qu- *must*		3 cal	3 calc	3 calra	Pr. calha	receuput, uda
cazer (3) ch-,						
cad-	*fall*	3 cai	3 caret, -c	cairai	Pr. caja	cazut
cenher (2) s-	*embrace*	1 cenh	3 ceis		Pr. cenha	ceins, sencha
claure (2)	*shut*	1, 3 clau	3 claus			claus, clauza
colhir (wk. 3)	*pluck*	1 colh			colha	
coill-, culh-		2 coills, culhs			Imperf. colhis	
		3 colh, cuelh				
com- ponre (2) des-, re-		3 despon			Pr. rebona	fem. composta
co- noiser (3) (conoicher)	*know*	1 conosc	1 conoc	conoiserai	conosca	
		3 conois	conoguii	conoicherai Imp. conogues conogut		
			3 conoc			
correr (3) corre	*run*	1, 3 cor	3 correc			corregut
		3 p. corro	cors			
cozer (3)	*cook*	3 cueis		cozerai		coit, cueich
creire (wk. 2) crezer, cred-	*believe*	1 crei, cre	3 crezet	creirai	creza	crezut
		2 cres			Imperf. crezes	
		3 crei, cre				
creisser (3)	*increase*	3 creis	1 cric		cresca	cregut, uda
dar (wk. 1)	*give*	3 da			Impf. 2 dessetz	Imperat. day
derger (2)	*rear*		3 ders			ders

Pres. Infin.	English.	Pres. Indic.	Perfect.	Future.	Subjunctive.	Past Participe.
destrenher (2)	force	3 destreing	3 destreis		destrenha	destreit
destruire (2)	destroy	3 destrui			destrua	destruit, destrug -uida, -ucha
dever (3)	owe	1 dei, deg; 2 deus, deves	3 dec	deurai	deja; *Impf.* degues	degut
dire (2)	say	1 dic, dig, dich; 2 dizes, ditz; 3 ditz, di; 1 dizem	1 dis, dissi; 3 dis, dish	dirai	diga, dia	dit, dig, dich
doler (3)	harm	1 dolh; duelh; 3 dol			dolha	dolgut
duire (2)	instruct	3 dutz; 3 eis, ieis	3 duysero	duirai	yesca	dueich, ducha
eissir (wk. 3) (ixir)	depart					eissitz, issutz
elegir (*irreg.*)	choose		1 elesquei; 2 *p.* elesquesz			
empenher (2)	push		1 enpeis			
e-rebre (3)	save					ereubut
escriure (2)	write		1 escrys; 3 escris		escriva	escrit, -pt, g escriuta, -icha
esparcer (2)	spread					espars
estar, star (wk. 1)	l͡e	1 estau, -c; 2 estas			1 estia; esteja	*Pres.* estan

Pres. Infin.	English.	Pres. Indic.	Perfect.	Future.	Subjunctve.	Past Participle.
estar, star (wk. 1)	be	3 estai, -ta 3 p. estant	3 esteis		estec	
estenher (2)	put out					
faire (1) far fer	do	1 fatz, fach fauc, fau 2 fas 3 fai, fa 1 fam 2 faitz, fatz 3 fan	1 fis, fich fezi 2 fist, fezist 3 fetz, fet fe, fei 1 fezem 2 fetz, fezetz 3 feiron, feron	farai ferai	fassa -ça, -za faisa, facha *Impft.* fezes	fait, fat, fag fach, faich *fem.* faita facta, faicha
fenher (2)	feign	3 fenh			fenha fenga	
franher (2)	break	3 franh			franha fraigna	frait, frah
fugir (wk. 3) jazer (3) jonher (2) -dre maner (2) *and comp.*	fly lie join remain	3 fug, fui 3 jatz, jai 1, 3 jonh 1 remaing remanc 3 ma	3 jac 2 remazist 3 remas 2 remazetz 3 remairo	jairai permanrai	remanha	jagut joint, juns remas remanzut
metre (2)	put	1 met, -i	1 mis 2 mesist		meta	mes, mis (remetutz)

Pres. Infin.	English.	Pres. Indic.	Perfect.	Future.	Subjunctive.	Past Participle.
metre (2)	*put*		3 mes			meza, -cha
morir (wk. 3)	*die*	1, 3, mor; 2 mors		morrai	mora	mortz, morta
mover (3)	*move*	3 mou; p. movon	1, 3, moc; 3 *pl.* mogro	mourai	mova	mogut
moure						
naisser (irreg.)	*be born*	3 nais; p. naicho	1 nasquei; 3 nasquet		*Impf.* nasques	nascut; natz, nada
nozer (3)	*injure*	3 notz, nos	3 noc (*condit.* pagra)		*Impf.* nogues	
paisser (3)	*nourish*	3 pais, paih			pasca	pascut
pareisser (3)	*appear*	3 pareis	3 parec		paresca	
penher (2)	*paint*	3 pinh				pent
pegner						
planher (2)	*complain*	1 planh, -c; 3 planh, plain	3 plais		planha; plaigna; plassa; plaja; *Impf.* plagues; plova	*Condit.* 1 plagra; 2 plairia
plaigner						
plazer (3)	*please*	3 platz, plas	3 plac	plairai		
ploure (3)	*rain*	3 plou				
poder (3)	*be able*	1 posc, puesc; podi; 2 potz, pods; 3 pot, pod; 1 podem	1 puoc; 3 poc; 2 poguetz; 3 pogron	poirai; podrai; puirai; porrai	posca; puesca; pussa; *Impf.* pogues	*Condit.* 1 pogra; 2 poiria
ponher (2)	*prick*	1 ponh, ponc			ponja	point

Pres. Infin.	English.	Pres. Indic.	Perfect.	Future.	Subjunctive.	Past Participle.
prendre (2) penre	take	1 prenc 2 prendes 3 pren	1 pris 3 pres, pris 3 preron	prendrai penrai	prenda prenna *Impf.* prezes	pres pris preis
querre (2) querer	seek	1 quer, quier 2 quers 3 quer, quier	1 quis 2 quesis 3 ques, quis	querrai	queira *Impf.* quezes	ques quist quesut ras
raire (2)	demolish					
rendre (wk. 2)	give	1, 3 ren, ret			renda, redda	rendut
respondre (wk. 2)	answer		3 repos			
rezemer (wk. 2)	repair		3 rezemet redems		redems	redems
rire (2)	laugh	3 ri	3 ris			
saber (3)	know	1 sai, sei se, sabe 2 sabs, saps 3 sab, sap *condit.* salhdria	1 saubi 3 saup, saub 2 saubez, saupes 3 saupron, saubon	sabrai	sapcha sabja sapia *Impf.* saubes	sauput, uda
salhir (wk. 3)	leap					
sezer (3) seyre	sit	3 pl. seon	3 sec, sis (O. Fr.)	seirai	*Imperat.* sezets	
soler (wk. 2)	be wont	1 solh 2 sols 3 sol				
solvre (2)	loosen	1 solvi 3 sol		solverai	*Impf.* solses	soutz

Pres. Infin.	English.	Pres. Indic.	Perfect.	Future.	Subjunctive.	Past Participle.
somonre (2)	invite	3 somo		somonrai		somons
sorger (2)	go out	3 sortz	3 sors			sors
taire (wk. 2) tazer	be silent	3 tai				
tanher (wk. 2) taigner	be necessary	3 tanh, taing tang, tain			tanha	
teisser (wk. 2)	weave		1 teis		*Impf.* taisses	tescut
tener (3)	hold	1 tenh, tenc 3 te, tenh	1 tinc 3 tenc, tec	tenrai	tenha teigna *Impf.* tengues	tes, tesa tengut
tenher (2)	tinge	1 tenh 3 tein				tenhs
tolre (3)	take away	1 tolh, tuelh 3 tol	3 tolc	tolrai	tolha, tuelha *Impf.* tolgues	tolgut tolt, tout
torser (2)	twist	3 estortz	3 estors		estorsa	estort
traire (2)	draw	1 trai, trac 2 tras 3 trai, tra	1 trais 2 trayssist 3 trais		traja tragua	trait trag trach
valer (3)	be worth	1 valh 2 vales 3 val	3 valc	valrai	valha *Impf.* valgues	valgut
vencer (wk. 2)	conquer	3 vens	1 venquei 3 venquet		vensa	vencut

Pres. Infin.	English.	Pres. Indic.	Perfect.	Future.	Subjunctive.	Past Participle.
venir (3)	come	1 venh, venc / venho / 2 vens, ves / 3 ve, ven	1 vinc, venc / vengui / 2 venguist / 3 venc, veng	venrai / vendrai	venha / vegna / venga / *Impf.* vengues	vengut
vezer (1) / veire	see	1 vei, vec / 2 ves / 3 ve / 1 vezem, etc.	1 vi / 2 vist / 3 vi, vic, vit / 1 vim / 2 vitz / 3 viron	veirai / verai	veja / *Impf.* vezes,vis vist	vis, viza / vegut
viure (irreg.)	live	3 viu, vieu	1 visquiei / 3 visquet		*Impf.* visques vescut	vescut
voler (3)	wish	1 volh, voilh / voll, vuelh / vulh, ulh / 2 vols / 3 vol / 1 volem, etc.	1 vuelc / volgui / 2 volguist / 3 volc, volg / 3 p. volgron	volrai	volha / vuelha / velha / ulha / *Impf.* volgues	volgut / *Condit.* 1 volgra / 2 volria
volvre (2)	turn	1 volv / 3 volf				vout

BOOK III.

SELECTIONS: PROSE AND POETRY.

THIRD BOOK.

SELECTIONS: PROSE AND POETRY.

I.—Extract from the Lives of the Troubadours.

(*Bartsch, Chrest. Prov.,* p. 237 seqq.; and cf. *Mahn, Biographien der Troubadours,* p. 3 seqq.*)

The extract tells of the unfortunate love of Guillem de Cabestaing for his master's wife, of his cruel death, and the insult offered to his wife by Raimon, and how the latter met with fitting punishment at the hands of his feudal lord.

I have prefaced my selections of poetry with this prose extract, not because it is valuable in itself, but solely because its simplicity makes it a fitting vehicle for elementary grammatical notes. The translation is mainly designed to avoid unprofitable recourse to the vocabulary.

GUILLEMS DE CABESTAING si fo us cavaliers de l'encontrada de Rossillon que confinava ab Cataloigna et ab Narbones. Mout fo avinens hom de la persona et prezatz d'armas e de cortesia e de servir. Et en la soa encontrada avia una dompna que avia nom ma dompna Soremonda, moiller d'en Raimon 5 de Castel-Rossillon, que era mout gentils e mals e braus e fers e rics et orgoillos. E'n Guillems de Cabestaing si amava la dompna per amor, e chantava de lieis e'n fazia sas chanssons, e la dompna q'era joves e gaja e gentils e bella sill volia ben major que a ren del mon, e fon dich a'n Raimon 10 de Castel-Rossillon. Et el cum hom iratz e jelos enqueric lo faich e saup que vers era, e fetz gardar la moiller. E qand venc un dia, Raimons de Castel-Rossillon trobet passan Guillem de Cabestaing ses gran compaignia, et aucis lo, e fez li traire lo cor del cors e fez li taillar la testa, e la testa el cor 15 fez portar a son alberc. Lo cor fez raustir e far a pebrada e fez lo dar a manjar a la moiller. E qand la dompna l'ac manjat,

---

¹ *si* : here, as commonly, merely denoting a transition = 'now,' or may be omitted entirely in translation.

¹ *fo* = perf. *esser*.

⁸ *fo*. The elaborate system of verb-endings which the language possesses makes the insertion of a pronoun as subject unnecessary.

³ *de la persona*, genitive of respect.

⁸ *prezatz*, nom. past part. of *prezar*.

⁴ *servir*, Infin used as a substantive.

⁴ *la*, cf. the Ital. use of the article before the possessive.

⁵ *avia*, fr. *aver*. *ma*. The possessive is commonly used before *dompna ;* cf. Fr. *ma dame, dompna* = *domina*, with intrusion of *p* for euphonic reasons.

⁵ *en*, written *'n* after a vowel, is the final syllable of *dom-en* (Lat. *dominus*), 'Lord' or 'Sir.'

⁶ *era* fr. *esser*.

⁶ *gentils*. Bartsch suggests a lacuna here. Otherwise the incongruity of the adjectives is peculiar.

⁶ *braus*. Mark the vocalisation of the *v, brav-s*.

⁸ *per*, used to denote manner or means.

⁸ *lieis*, fem. obj. ' her ' (*ille—ipse*).

⁸ *'n* = Fr. *en*, lit. 'made his songs of her.'

Translation.

WILLIAM OF CABESTAING was a cavalier of the country of Rossillon, which borders on Catalonia and Narbonne. He was a man very prepossessing in person, valued in arms, in chivalry, and worth. And in his own country there was a lady who was named my lady Soremonda, wife of Lord Raimon of Castel-Rossillon, who was very high-born and wicked, cruel, harsh, powerful, and proud. And Lord William of Cabestaing loved the lady, and sang of her, and made her the subject of his songs. And the lady, who was joyous and gay, noble and beautiful, desired virtue for herself rather than anything in the world, and had it told to Lord Raimon of Castel-Rossillon. And he, like an irascible and jealous husband, examined into the matter, and learnt that it was true, and had his wife guarded. And when he came one day, Raimon of Castel-Rossillon found William of Cabestaing passing without a large escort, and seized him, and had his heart torn from his body, and had his head cut off, and had the head and the heart carried to his house. The heart he had roasted and peppered, and had it given to his wife to eat.

[8] *fazia, faire (far)*, imperf. indic.

[9] *q'era = que era.*

[9] *sill = si lo*, 'desired it for herself.'

[10] *fon dich =* 'it was told,' *dich*, past part. *dire.*

[11] *enqueric*, fr. *enquerir ;* perf. indic., 3 s. as the following verbs.

[12] *saup*, fr. *saber. Fetz, faire. Venc, venir. Trobet, trobar.*

[13] *passan*, pres. part. from *passar.*

[14] *aucis, aucire*, perf. indic.

[14] *fez = fetz (faire).*

[15] *li*, i.e. Guillems: dative of the 3rd person. pronoun, cf. Fr. *lui.*

[15] *lo cor del cors*, 'the heart from the body.' *Cors* (Lat. *corpus*) is indecl.

[15] *el cor = e lo cor.*

[16] *far a pebrada*, 'peppered,' *far = aire.*

[17] *l'ac = lo ac, v. aver.*

[17] *manjat, manjar*, past part.

Raimons de Castel-Rossillon li dis, " Sabez vos que vos
avetz manjat?" Et ella li dis, " No, si non que mout
es estada bona vianda e saborida." Et el li dis q'el era estatz 20
certanamen lo cors d'en Guillem de Cabestaing so que ella
avia manjat; e a so q'ellal crezes ben, si fetz aportar la
testa denan lieis. E qand la dompna vic so et auzic, ella
perdet lo vezer et l'auzir tan tost; e qand revenc, et ella
dis, " Seigner, ben m'avetz dat si bon manjar que ja mais 25
non manjarai d'autre." E qand el auzi so, el correc sobre
lieis ab l'espaza e volc li dar sus en la testa, et ella correc
ad un balcon e laisset se cazer jos, et enaissi moric. La
novella cors per Rossillon e per tota Cataloigna q'en
Guillems de Cabestaing e la dompna eran enaissi malamen 30
mort, e q'en Raimons de Castel-Rossillon avia dat lo cor
d'en Guillem a manjar a la dompna. Mout en fo grans dols
e grans tristessa per totas las encontradas, el reclams venc
davan lo rei d'Aragon, que era seigner d'en Raimon de
Castel-Rossillon e d'en Guillem de Cabestaing; e venc s'en 35
a Perpignan en Rossillon, e fetz venir Raimon de Castel-
Rossillon denan si. E qan fo vengutz, sil prendre fetz e tolc li
totz los chastels els fetz desfar, e tolc li tot qant el avia, e lui

---

[18] *li*, dative, *dis*, *dire*, perf.

[19] *si non que*, ' except that.'

[20] *es estada*, as in Italian, *esser* is its own auxiliary. Cf. *era estatz* in
the same line.

[22] *a so que*, ' in order that.' *Ellal = ella lo.*

[22] *crezes*, from *crezer*, imperf. subj.

[23] *si*, dat. reflexive.

[23] *vic, vezer, auzic, auzir*, perfs.

[25] *dat, dar*, past part.

[26] *so*, 3rd person, neuter obj.

[26] *correc, correr*, perf. indic., ' to run,' *correr sobre*, ' attack.'

[27] *volc, voler*, perf.

[27] *li dar*, &c., ' to strike her on the head,' *li*, dat. of the person
interested or concerned.

And when the lady had eaten it, Raimon of Castel-Rossillon said to her, "Do you know what you have eaten?" And she said to him, "No, except that it has been very good and savoury meat." And he told her that it had been in very truth the heart of Lord William of Cabestaing which she had eaten ; and in order that she might believe it true, he had the head brought before her. And when the lady saw and heard it, she all at once lost sight and hearing ; and when she recovered, she said, "Sir, you have given me indeed such good meat, that henceforth I will not eat any other." And when he heard it, he rushed on her with a sword, and wished to strike her on the head, and she ran to a balcony, and let herself fall down, and so died. The news ran through Rossillon and through all Catalonia, that Lord William of Cabestaing and the lady had so miserably died, and that Lord Raimon of Castel-Rossillon had given the heart of Lord William to his wife to eat. There was over it exceedingly great grief and great sadness, and the report came before the King of Arragon, who was Lord of Raimon of Castel-Rossillon, and of William of Cabestaing ; and he went off to Perpignan in Rossillon, and made Raimon of Castel-Rossillon come before him. And when he was come, he had him brought to him, and took from him all his castles and had them destroyed, and took from him all that he had, and put him on account of it in

---

[29] *cors, correr*, perf. strong form.

[31] *mort, morir*, past part. pl.

[32] *en* = 'over it.'

[33] *el* = *e lo reclams.*

[33] *venc s'en*, cf. Fr. *s'en aller.*

[36] *fo vengutz*, the compound tenses of intransitive verbs are formed with *esser (fr. venir.)*

[37] *sil* = *si* (dat.) *lo* (acc.) *tolc, tolre.*

[38] *els* = *e los.*

en menet en preison. Guillem de Cabestaing e la dompna
fetz penre e fetz los portar a Perpignan e metre en un mona- 40
men denan l'uis de la gleisa, e fetz desseignar desobrel
monumen cum ill erant estat mort; et ordenet per tot lo
comtat de Rossillon que tuich li cavalier e las dompnas lor
venguesson far anoal chascun an; e'n Raimons de Castel-
Rossillon moric dolorosamen en la preison del rei d'Aragon. 45

---

[39] *en* = 'on that account'
[41] *desobrel* = *desobre lo monumen.*
[43] *tuich*, pl. *totz*, q. v. under Indef. Pronouns.
[43] *lor*, 'to them.'
[44] *venguesson, venir*, impf. subj.
[44] *far anoal*, 'to keep an anniversary.'

prison. William of Cabestaing and the lady he had brought, and had them carried to Perpignan, and put in a memorial-tomb before the door of the church, and had engraved over them a record how they had been killed ; and ordered through all the country of Rossillon, that all the cavaliers and ladies should come to observe their anniversary each year ; and Lord Raimon of Castel-Rossillon perished miserably in the prison of the King of Arragon.

II.—Extract from the Provençal Grammar of Uc Faidit.

(*Bartsch, Chr. Prov.*, p. 193 ; *E. Stengel, Die beiden ältesten Prov. Gram., Marburg,* 1878.)

The Provençal Grammar of Uc Faidit, which he styles the *Donatus Provincialis,* was written in the thirteenth century.

Las oit partz que om troba en gramatica, troba om en vulgar provenchal, zo es : nome, pronome, verbe, adverbe, particip, conjunctios, prepositios, interjectios.   Nom es apelatz per ço que significa substantia ab propria qualitat o ab comuna ; e largamen totas las causas e lasquals Adams pauset noms 5 poden esser noms appeladas.   En nom a cinq causas : *species, genus,* numbre, figura, cas.

Species o es primitiva o es derivitiva : primitius es apelatz lo nom que es per se, e no es venguz d'alqu nome ni d'alqu verbe, si cum es bontaz.   Derivatius nom es aquel que ven 10

---

[1] *om* (Lat. *homo,* Fr. *on*).
[2] *Provenchal.*   Notice the spelling : so *caballus—cheval ; castellum,* Pr. *chastels,* Fr. *château.*   The change is due in the last cases to a desire for softer sounds ; in *Provençal* the ç or *ch* represents the Lat. *ci.*
[2] *zo* (= *so,* ço) *es* = *id est.*
[5] *causas,* here in the sense of the modern form of the word—*chose.* Subject of *poden* (*poder,* perf.).
[6] *a* = *il y a,* ' in (a) noun there are,' &c.
[8] *o* . . *o* = 'either . . or.'
[8] *primitiva,* the *v* is vocalised in the masc. *primitius.*
[9] *venghz* = *vengut-z,* part. *venir.*   Neuter verbs form their compound tenses with *esser.*
[10] *si cum es,* ' for instance.'
[10] *ven, venir.*

d'altre loc, si cum bos que ven de bontat, que bos non pot
om esser ses bontat. . . . .

Li cas sun seis : nominatius, genetius, datius, acusatius,
vocatius, ablatius.   Lo nominatius se conois per lo, si cum
"lo reis es vengutz ;" genitius per de, si cum "aquest destriers 15
es del rei ;" datius per a, si cum " mena lo destrier al rel ;"
acusatius per lo, si cum " eu vei lo rei armat ; " e no se pot
conoisser ni triar l'acusatius del nominatiu, si no per zo quel
nominatius singulars, quan es masculis, vol s en la fi, e li
autre cas nol volen ; el nominatiu plural no vol, e tuit li 20
altre cas volen lo enl plural.

Pero lo vocatius deu semblar lo nominatiu en totas las ditios
que fenissen in ors et en las autras ditions queus dirai aici :
deus, reis, francs, pros, bos, cavaliers, cançós.   Et els altres
locs on lo vocatius non a s en la fi, si es el semblans al 25
nominatiu, al menhz en silabas et en letras, que deu aver
aitals e tantas cum lo nominatius, trait sol s en la fi.

Pero de la regla on fo dit desus quel nominatius cas no vol
s en la fi quan es *pluralis numeri*, voilh traire fors totz los
feminis, que non es dit mas solamen dels masculis e dels 30

---

[11] *bos = bon-s.*
[11] *pot, poder,* pres.   ' Since one cannot be good without goodness.'
[13] *sun, esser.*
[14] *se   conois,* v. *conoiser,* ' is recognised.'
[17] *vei* from *vezer,* pres. ind. 1 s.   *eu* = ' I.'
[18] *si no,* &c., ' except through this that (que lo) the nom.'
[19] *vol, voler* pres. ' takes.'
[20] *nol = no lo.   El = en lo.*
[20] *tuit,* pl. of *totz.   Enl = en lo.*
[22] *deu* from *dever,* 3 p. s. pres. indic.
[23] *fenissen, fenir.   Queus = que eus,* ' which I.'
[24] *els = en los.   On =* ' where.'
[26] *al menhs = ' au moins.'*
[27] *trait, traire,* part., a kind of oblique absolute; ' s alone at the end
excepted.'
[28] *ou,* Fr. *où,* 'in which,' *quel = que lo.*
[29] *voilh, voler,* 1 pers. pres. ' I wish.'

neutris, que sun semblan el plural per totz locs, sitot s'es
contra gramatica. E lai on fo dit del nominatiu singular que
vol s pertot a la fi, voilh traire fors totz aquels que fenissen
en aire, si cum emperaire, amaire, et en eire, si cum Peire,
beveire, radeire, tondeire, pencheire, fencheire, bateire, foteire 35
prendeire, teneire, et en ire, si cum traire, consentire,
escarnire, escremire, ferire, gronire ; mas albires vol s e
conssires e desires.

E devetz saber que tut aquelh queus ai dit, don lo
nominatius singulars fenis en aire et en eire, fenissen totz lor 40
cas singulars es dor, trait lo vocatius que sembla lo nomi-
natiu, si cum es dit desus. E de la regla del nominatiu
singular, que vol s a la fi, voilh ancar traire fors maestre,
prestre, pastre, sener, melher, pejer, sordejer, majer, menre,
sor, bar, gencer, leuger, greuger, e totz los ajectius neutris, 45
quan sun pausat senes substantiu, si cum " mal m'es, greu
m'es, fer m'es, esquiu m'es, estranh m'es, qu'el aja dit mal
de me." E voilh en traire fors encar dels pronoms alcus, si
cum eu, tu, el, qui, aquel, ilh, cel, aicel, aquest, nostre, vostre
que no volen s en la fi, e sun del nominatiu singular.   50

III. BALLADE.

(*Bartsch, Chrest. Prov.*, p. 111.)

THE Ballade was sung as an accompaniment to the dance.
(Prov. *ballar*, to dance.)   Hence as a rule more attention is
paid to the rhythm than to subtlety of thought.

The following lines form a sprightly little poem, and it is a
good example of those light-hearted compositions in which the
Troubadours more especially excelled. The writer is unknown,
and it is assigned by Bartsch to the twelfth century.

> A l'entrada del tems clar, eya
> per joja recomençar, eya
> e per jelos irritar, eya
> vol la regina mostrar
> qu' el' es si amoroza.   5
> alavi', alavia, jelos
> laissaz nos, laissaz nos
> ballar entre nos, entre nos.
>
>   El a fait per tot mandar, eya
> non sia jusqu' a la mar, eya   10
> piucela ni bachalar, eya
> que tuit non venguan dançar
> en la dansa jojoza.

---

¹ *eya* is an interjection expressing gladness of heart, and hardly
admits of translation.
³ *jelos*, obj. pl.
⁴ *vol, voler* perf. to wish.
⁶ *alavia*, ' away, away, ye jealous ones.'
⁹ *sia, esser* pres. subj.
¹² *tuit*, pl. of *totz*, all.   *Venguan, venir*, pres. subj.

　　　Lo reis i ven d'autra part, eya
　　　per la dansa destorbar, eya　　　　　　15
　　　que el es en cremetar, eya
　　　que om no li voill' emblar
　　　la regin' aurilloza.

　　　Mais per nient lo vol far, eya
　　　qu' ela n'a sonh de viellart, eya　　　　20
　　　mais d'un leugier bachalar, eya
　　　qui ben sapcha solaçar
　　　la domna savoroza.

　　　Qui donc la vezes dançar, eya
　　　e son gent cors deportar, eya　　　　　25
　　　ben pogra dir de vertat, eya
　　　qu'el mont non aja sa par
　　　la regina jojoza.
　　　alavi', alavia, jelos,
　　　laissaz nos, laissaz nos　　　　　　　30
　　　ballar entre nos, entre nos.

---

[14] *i* = Fr. *y*, 'there.'

[15] *per*, expressing purpose.

[17] *voill'*, *voler*, subj. *No*. The negative after a verb of fearing is a familiar idiom in the Classics and Modern Languages generally.

[19] *per nient*, 'in vain does he wish to do it.'

[22] *sapcha*, *saber*, 'to know,' pres. subj.

[24] *la*, obl. *vezes*, *vezer*.

[26] *pogra*, *poder*, fut. indic.

[27] *el mont* = *en lo mont*, 'in the world.' *Aja*, *aver*. *Sa par*, 'her peer.'

IV. Hymn to Our Lady, by Peire de Corbiac.

(*Bartsch, Chr. Prov.,* p. 211.)

Peire de Corbiac was a Troubadour of the thirteenth century, and his title to fame rests on this hymn, an exquisitely modulated composition, worthy to rank with the best of Christian lyrics. The hymns of the Troubadours for the most part are of no great merit, being as a rule mere translations of the Latin hymns of the Church.

> Domna, dels angels regina,
> esperansa dels crezens,
> segon quem aonda sens,
> chan de vos lenga romana ;
> quar nulhs hom justz ni peccaire   5
> de vos lauzar nos deu traire,
> cum sos sens mielhs l'aparelha,
> romans o lenga latina.
>
> Domna, roza ses espina,
> sobre totas flors olens,   10
> verga seca frug fazens,

---

² *crezens, crezer,* pres. part.

³ *segon =* Fr. *selon. Quem =* que mi. *Aonda,* 'abounds.' The meaning is 'according to the best of my power.'

⁴ *chan, chanter* pres. ind. 1 s. *Lenga (lingua)* i.e. in the Provençal tongue.

⁶ *nos = no si. Deu, dever,* lit. ' ought to draw himself from praising you.'

⁷ *cum mielhs = du mieux;* the meaning, is ' in the best way his thoughts prompt him.'

⁸ i.e. in the language of the people, or of the Church.

¹¹ *verga,* 'rod,' distinguish from *verge,* 'virgin.' *Frug,* obl. *Fazens, faire,* pres. part.

terra que ses labor grana,
estela, del solelh maire,
noirissa del vostre paire,
el mon nulha nous semelha   15
ni londana ni vezina.

Domna, joves enfantina
fos a dieu obediens
en totz sos comandamens,
per que la gens crestiana   20
cre ver e sap tot l'afaire
queus dis l'angels saludaire,
quan receubes per l'aurelha
dieu cui enfantes vergina.

Domna, verges pura e fina,   25
ans que fos l'enfantamens,
et apres tot eissamens,
receup en vos carn humana
Jhesu Crist nostre salvaire,
si com ses trencamen faire   30
intral bels rais quan solelha
per la fenestra veirina.

Domna, vos etz l'aiglentina
que trobet vert Moysens,
entre las flamas ardens,   35

---

¹⁵ *el mon = en lo mon*, 'in the world.' *Nous = no vos.*
²¹ *cre, crezer*, 'to believe.' *Sap, saber*, 'know.'
²² *queus = que vos. Saludaire*, alluding to the 'Hail, Mary.'
²³ *receubes, recebre* (compound of *caber*), perf. indic. 2 pl.
²⁴ *enfantes, enfantar*, perf. 2 pl., 'to bear a child.'
²⁶ lit. ' as you were before the child-birth and after just the same.'
²⁸ *receup, recebre*, perf. 3 s.
³⁰ lit. 'just as, without causing breakage.'
³¹ *intra lo. Solelha*, 'when the sun shines.'   A beautiful simile.

e la toizos de la lana
ques moillet dins la sec' aire,
don Gedeons fon proaire ;
e naturas meravelha
com remazetz intaizina. 40

Domna, estela marina,
de las autras plus luzens,
la mars nos combat el vens ;
mostra nos via certana :
car sins vols a bon port traire, 45
non tem nau ni governaire
ni tempest quens destorbelha
nil sobern de la marina.

Domna, metges e mezina,
lectoaris et enguens, 50
los nafratz de mort guirens,
l'avilheje onh e sana ;
doussa, pia, de bon aire,
vos me faitz de mal estraire,
quar perdutz es qui somelha, 55
que la mortz l'es trop vezina.

---

[36] *toizos* (Fr. *toison*), ' fleece.'
[37] *ques = que se. Se moillet* = ' was moistened.'
[38] *proaire*, a prover, one who tests or tries. ' Of which Gideon made trial.'
[39] *natura se*, ' and nature wondered how you remained unstained.'
[43] *e lo vens*.
[44] *mostra*, imperat.
[45] *sins = si nos. Vols, voler*, pres. 2 pers.
[47] *quens = que nos*.
[48] *nil = ni lo*.
[49] *mezina*, Lat. *medicina*.
[51] *nafratz*, past part. ' the wounded.'
[52] *onh, onher*, imperat. ' anoint.'

6

Domna, espoza filh' e maire,
mandal filh e pregal paire,
ab l'espos parl' e conselha,
com merces nos si' aizina.   60
    Nos dormem, mas tuns revelha
ans quens sia mortz vezina.

---

[58] *manda lo filh e prega lo paire.*
[60] *si'* = *sia, esser*, pres. subj.
[61] 'but do thou wake us, ere death be nigh us.'

V.—Chanson of the Lady of Vilanova.

(Las joyas del gay saber, p. 278.   Bartsch, Chr. Prov., p. 415.)

This chanson belongs to the latest period of Provençal literature. To avoid the extinction of their art, which seemed imminent, the few remaining Troubadours formed themselves into an Academy of the Gay Science at Toulouse. The poems produced under these auspices are for the most part learned compositions, marked by a conscious striving after archaic forms.

> Quan lo printens acampat a las nivas,
> e que tenen lo florit mes de May,
> vos uffrizetz a manhs dictators gay
> del gay saber las flors molt agradivas.
>
> Reyna d'amors, poderosa Clamensa,   5
> a vos me clam per trobar lo repaus,
> que si de vos mos dictatz an un laus,
> aurey la flor que de vos pren naysensa.
>
> Jotz lo mantel d'una verges sagrada
> la flor nasquet per nostre salvamen ;   10
> dosseta flor, don lo governamen
> nos portara la patz que molt agrada.

---

[1] *acampat a,* ' has driven away.'
[2] *tenen, tenir.*
[5] Clamensa, *i.e.* Clemence.
[6] *clam, clamar,* imperat.
[7] *mos = mons,* 'my.'
[9] *sagrada,* ' *consecrated.*'
[10] *nasquet, naisser.*

Baysar la flor, fons de tota noblessa,
sera tostems mon sobira desir ;
e se del cel podi me far ausir,   15
mitigara del peccat la rudessa.

Maires del Christ, que sus totas etz pura,
donatz, sius platz, podre d'estre fizel ;
gitatz nos len del gran serpen cruzel,
e mostras nos lo cami de dreytura.   20

---

15 *podi, poder*, pres. indic. 1 s.
17 *maires*, vocative.   Mark the *s*.
18 *si vos, platz, plazer*.
20 *cami*, Fr. *chemin*.

VI.—The Treasure of Peire de Corbiac.

(Conclusion.   Bartsch, Chres. Prov., p. 214.)

Lo Tezaurs was intended by its author to be a parade of his
literary accomplishments and his powers of rhyme.   Such a
tour de force would probably secure attention in any language,
but it cannot be regarded as of any great merit.   Again, the
writer's enumeration of those he knew is curiously deficient
as regards Latin literature, and serves well to illustrate the
general ignorance of the period ; and it is therefore because
of, rather than in spite of, its peculiarities that I have inserted
it here.

The poem belongs to the thirteenth century, and the
writer was the author of the "Hymn to the Virgin" already
given.

> Faulas d'auctors sai ieu a miliers et a cens,
> mais c'anc non fetz Ovidis ni Tales lo mentens ;
> mais tan n'an fach auctor trobas e fenhemens,
> non o poiria comtar a totz mos jorns vivens,
> las lor genologias e lor probainamens,   5
> las artz els artificis e los trasgitamens
> ni las elluzios d'aquels decebemens.
> mais las gestas majors sai be triadamens,
> de Troja e de Tebas com fol destruimens,

---

[1] *sai, saber,* pres. indic. 1 s.

[2] *c'* = *que.   Fetz, faire,* perf., past part. *fach.*

[3] *an, aver.*

[4] *o,* neut. obl. 'them.'   *Poiria, poder,* conditional.

[5] *las lor.*   The article is commonly used with the possessive.   *Lor*
was indeclinable in the earlier stage of the language.

[6] *els* = *e las.*

[9] *fol* = *fo lo.*

e com en Lombardia venc Eneas fugens,   10
com fetz sos filhs Alcanis d'Albanals bastimens.
aqui duret l'emperis quatorz' engenramens,
tro que Remus e Romulus que foron dels parens,
feron un pauc recepte, e fon lor guerimens :
so fon Roma la grans, pauc cadapauc creissens,   15
caps de trastot lo mon e senhorejamens.
trop de guerras sofri e moutz esvazimens :
tug foron sei vencut, anc us non fon vencens.

De Cezar, de Pompieu sai ieu perfiechamens
las vidas e las mortz els entrecaussamens,   20
los trebalhs e las guerras e los descofimens
ques mogro l'un a l'autre entrecapiadamens.
pero en patz esteron e acordadamens.
si fo vius Marchus Crassus qui moric aur bevens,
cui tug l'ome del mon feron aclinamens.   25
noi remas hom ni femna nol dones annalmens
cadaus per son cap denier d'aur cessalmens.

---

¹⁰ *venc, venir,* perf.
¹¹ ' How his son Ascanius made the buildings of Alba Longa,'
Albanals = Albana los.
¹³ *foron, esser,* perf.
¹⁴ *feron, faire,* perf. *Fon, esser,* perf.
¹⁵ *pauc cadapauc,* ' little by little.'
¹⁷ *sofri, sofrir,* perf.
¹⁸ *tug,* plural of totz, ' all.'
¹⁸ *sei,* reflexive. *Vencut, vencer,* past part. ' to conquer.'
²¹ *guerras,* a Teutonic word.
²² *ques = que se. Mogro, mover,* perf. 3 pl.
²³ *esteron, estar,* perf.
²⁴ *si,* marking a transition. *Vius (viv-s),* the *v* vocalised before the sibilant. *Moric, morir,* perf. *Aur bevens.* Such instances of poetical justice have great vitality.
²⁶ *no i remas (remaner) hom ni femna no li dones, etc.* ' There remained there neither man nor woman (that) did not give him year by year,' &c.

Neros renhet apres, mais lo sieus renhamens
fon a crestiandat molt grans destorbamens
et a tot l'autre mon grans empejuramens.   30
Roma la gran fetz ardre per fols efachamens,
sa mair' e so maistre aucir fetz malamens.
e can fo fach al pobol d'aquel desliuramens,
Vespazias e'n Titus, cui fol governamens,
passeron la gran mar ab grans navejamens,   35
dreg ves Jherusalem, abdui comunalmens.
tant estet enviro lo lor assetjamens
tro grans cocha de fam fetz cels dedins rendens.
aqui fon de juzieus grans enviliamens,
trenta per un denier : so fon lo venjamens   40
del mercat c'ap els fetz Judas lo descrezens,
que vendet Jhesu Crist trenta deniers d'argens.
dotze Cezars ac Roma tot enteiradamens :
Costantis fol dotzes, que per revelamens
conoc signe de crotz e fo'n en dieu crezens ;   45
so fo als crestians molt grans eissaussamens.

L'estoria dels Grex nom tol oblidamens,
qu'ieu sai com Alexandris, lo fortz el conquerens,
conques dotze regismes en dotze ans solamens.

---

28 *sieus*, possessive, ' but his reign was.'
32 *aucir*, ' he had killed.' Distinguish this verb from *ausir*.
33 *fach, faire*, past part. ' and when deliverance from him was.'
34 *'n = dom-en. fol = fo lo.*
36 ' right to Jerusalem, both together.'
38 *rendens, rendre*, reflex. ' surrender.'
41 *del mercat*, objective genitive. *C' = que.*
45 *conoc, conoisser*, perf. indic. 3 s. *En*, &c., ' and became on that account a believer in God.'
47 The formation is, *Grecs, Grecx, Grex. No me tol (tolre).*
48 *el = e lo.*
49 *conques, conquerre (conquerir).*

e can saup que sa mortz seria propdanamens,   50
parti als dotze pars totz sos conqueremens,
car l'avian servit molt honorablamens.

D'estorias de Francs sai ieu continuamens,
e del fort Clodoier, que pels sermonamens
san Remezi, que fon arcivesques de Rems,   55
crezet la lei de dieu els seus establimens,
e de Carle Martel que tolc los demamens,
de Pepin lo petit, com visquet lejalmens,
de Carle, de Rotlan los grans conqueremens,
que feron en Espanha ab las pajanas gens,   60
e del rei Lodoic que s'aucis enferens :
anc no fo negus reis qu'estes plus engalmens,
c'anc non gazanhet terra ni'n perdet autramens.

Las estorias englezas sai ben perfiechamens,
de Bruto lo truant co afortidamens   65
arribet en Bretanha ab grans navejamens
e venc en Englaterra per far pobolamens :
lai venquet Cornilieu lo gajan encorrens;

---

[50] *saup, saber*, perf. indic. *Seria, esser*, conditional.

[52] *avian*, i.e. his generals.

[53] *continuamens*. Even our self-complacent poet seems to be conscious that his treatment of Greek history *laisse à désirer*.

[44] *Clodoier* (cf. Ger. *Ludwig*), Clovis, hence Louis. 'Who through the sermons of S. Remigius, who was the Archbishop of Rheims, believed,' &c.

[56] *e los. Seus*, possessive.

[57] *tolc, tolre*, perf.

[58] *visquet, viure*, perf. indic.

[61] ' who was slain in battle.'

[65] *truant*, from *truans*, the final consonant of the stem disappears on the addition of the *s* of flexion.

[68] *lai*, 'there.' *Venquet, vencer*, perf.

quant ac la terra preza ses contradisamens,
fo partida per sortz en mains de guisamens.   70
de Merli lo salvatje con dis escuramens
de totz los reis engles los prophetizamens.
de la mort Artus sai per que n'es doptamens,
de Galvan so nebot los aventuramens,
de Tristan e d'Ysolt los enamoramens,   75
e del clerc lauzengier, per quals lauzengamens
de leis e del rei March partil maridamens,
de Guillelm lo perdut com fo terra tenens,
del fo rei Aroet, com fo larcs e metens,
e d'aquels reis en sai que sabon autras gens.   80
    Senhors, encar sai ieu molt be uzadamens
cantar en sancta glieiza per ponhs e per accens,
triplar *sanctus* et *angus* e contraponchamens,
entonar *seculorum,* non es menhs us amens,
e far dous chans et orgues e contrapointamens,   85
e sai be mo mestier aperceubudamens,
tot caresme carnal, quatre temps et avens.
e sai be cansonetas e vers bos e valens,
pastorelas ab precs amoros e plazens,
retroensas e dansas gentet e coindamens.   90
de totas gens del mon sai aver grazimens,

---

⁶⁹ *quant* = *quan,* the *t* being pronounced and therefore written only before a vowel. *Preza, prendre,* past part. fem. obl. agreeing with *terra.*

⁷³ *per que,* 'why,' Fr. *pourquoi. Ne* = Ital. *ne,* 'why there is doubt of it.'

⁷⁷ *de leis,* ' of her.' *Parti lo,* &c., ' was dissolved.'

⁸⁰ *en* refers to *d'aquels reis. Sabon, saber.*

⁸³ *contraponchamens,* i.e. the antiphonal chanting of the choir.

⁸⁴ refers to the ' *in secula seculorum* ' at the end of the *Gloria. Es menhs,* ' is wanting.'

⁸⁹ *cansonetas,* see the Introduction for an account of the various forms of composition practised by the Troubadours.

de clercs, de cavaliers, de domnas avinens,

de borges, de joglars, d'escudiers, de servens ;

e sai esser del segle ben e ginhozamens,

retenc los fols els savis, a cascu sui plazens,   95

em sai guarar d'enueitz e de deschauzimens,

em tenc en gent parlar et en ensenhamens.

e qui aisso non a non pot esser valens.

ab totz me sai aidar, ab fols et ab sabens :

ab fols passi com puesc, ab savis saviamens.   100

    Senhors, so es mos tesaurs e mos amassamens,

mos jois e mos repaus e mos delechamens.

e quem tanh si no ai d'aver grans cobramens

quem tengua en paor ni en consiramens ?

set jorns de la setmana m'estau alegramens,   105

que non ai consirier ni negus pensamens.

senher dieus, ja nous quier trop grans tezauramens,

---

93 *joglars* (Lat. *joculator*, Fr. *jongleur*, Eng. *juggler*).   These were the minstrels who accompanied the Troubadours on their wanderings. They were wont to provide interludes of juggling and buffoonery. Finally, they became poets themselves, and to this the decline of the art is to a great degree attributed.

93 *escudiers* (Lat. *scutarius*, Fr. *écuyer*, Eng. *esquire*).

95 *retenc*, *retenir*, pres. ind. 1 s.   *Sui*, *esser*, pres. ind. 1 s.

96 *e me*, 'and I know how to guard myself,' &c.

98 *aisso* = 'that' obl. strengthened form of *so*.   *Pot*, *poder*, pres. ind. 3 s.

100 *passi*, *passar*, pres. ind. 1 s.   The retention of the flexional *i* is rare.   *Puesc*, *poder*, pres. ind. 1 s.

103 'and what does it matter to me if I have not the possession of (*d'aver*) great riches, which (antecedent *aver*) would keep me in fear and care?'

103 *tanh*, *tanher*, pres. ind.

104 *tengua*, *tenir*, pres. subj.

105 *setmana*, hence Fr. *semaine*.   *M'estau*, 'I live,' *estar*, pres. ind.

107 *nous* = *no vos*.   *Quier*, *querre* (*querir*), pres. ind.   Notice the modification of the stem-vowel.   'I do not ask of you.'

mas santat a mon cors et assaciamens,
tan cant viurai al segle, vianda e vestimens,
e quem des far las obras quem sian salvamens 110
al dia del juzizi, ver dieu omnipotens.

---

109 *tan cant*, 'as long as.' *Viurai, viure*, fut.
110 *des far*, 'after performing my labours.'

VII.—ALBA OF GUIRAUT DE BORNEIL.

(Bartsch, Chrest. Prov., p. 101.)

THE *Alba* was a form of composition born of the licentious manners of the period. The lover laments the approach of dawn, which compels him to leave his mistress. Examples are comparatively rare.

The author of the present poem, Guiraut de Borneil, flourished about the end of the twelfth and beginning of the thirteenth centuries. He was a native of Limousin. The Provençal Biography (cf. Mahn, die Biog. der Troub., p. 13) tells us that he was a man of humble birth, but, at the same time, of great literary capacity and natural acuteness. He was reputed to be a better poet than any of those who preceded or followed him. Hence he is called the Master of the Troubadours. He refused to marry, and gave up all the earnings of his art to his poor parents and the church of his native town. The latter still bears the name of S. Gervasius.

> Reis glorios, verais lums e clartatz,
> deus poderos, senher, si a vos platz,
> al meu companh sias fizels ajuda,
> qu'eu non lo vi pos la noitz fon venguda,
> et ades sera l'alba.   5

---

[1] The watchman is speaking through the first six stanzas. The strange mixture of sacred and profane strikes a jarring note on modern ears.

[2] *platz, plazer.*

[3] *sias, esser,* pres. subj.

[4] *vi, vezer. Fon venguda (venir).* Neuter verbs form their compound tenses with *esser.*

[5] 'And soon will be the dawn.'

Bel companho, si dormetz o velhatz,
non dormatz plus, suau vos ressidatz,
qu'en orient vei l'estela creguda
qu'amenal jorn, qu'eu l'ai ben conoguda,
et ades sera l'alba.　　　　　　　　10

Bel companho, en chantan vos apel,
non dormatz plus, qu'eu aug chantar l'auzel
que vai queren lo jorn per lo boscatge,
et ai paor quel gilos vos assatge,
et ades sera l'alba.　　　　　　　　15

Bel companho, eissetz al fenestrel,
et esgardatz les ensenhas del cel;
conoisseretz sius sui fizels messatge:
si non o faitz, vostres n'er lo dampnatge,
et ades sera l'alba.　　　　　　　　20

Bel companho, pos mi parti de vos,
eu non dormi nim moc de ginolhos,
ans preguei deu lo filh sancta Maria,
queus mi rendes per lejal companhia,
et ades sera l'alba.　　　　　　　　25

---

7 *dormatz, ressidatz*, imperat. 2 plur.
8 *vei, vezer*, pres. *creguda, creisser*, to grow.
9 *amena lo jorn.　Conoguda, conoisser.*
11 *chantan*, gerund.
12 *aug, auzir*, ' to hear.'
13 *vai, anar*, pres. ind. 3 s. ' to go.'
14 *assatge, assatgar*, pres. subj. ' surprise.'
16 *eissetz, eissir*, imperat.
18 *si vos sui* (*esser*).
19 *ne* = Ital. *ne.　Er* (Lat. *erit*) is rare = *sera.*
21 *parti, partir*, perf.
22 *ni me moc* (*mover*, perf.)
23 *preguei, pregar*, perf.　The *a* is inserted to harden the *g* before the soft vowel. *Sancta Maria, i.e.* ' of S. Mary.'
24 *que vos.　Rendes*, imperf. subj.

Bel companho, la foras als peiros
me prejavatz qu'eu no fos dormilhos,
enans velhes tota noit tro al dia ;
aras nous platz mos chans ni ma paria,
et ades sera l'alba."   30

"Bel dous companh, tan sui en ric sojorn
qu'eu no volgra mais fos alba ni jorn,
car la gensor que anc nasques de maire
tenc et abras, per qu'eu non prezi gaire
lo fol gilos ni l'alba."   35

---

[26] 'outside on the steps.'

[27] *fos, esser*, impf. subj.

[28] *velhes, velhar*, imperf. subj.

[29] *nous = no vous.*

[31] The lover replies to the watchman from the window.

[32] *volgra, voler*, condit.; *que* is understood. *Fos*, v. 27.

[33] *gensor; gens*, comp. *genser*, obl. *gensor*, object. of *tenc (tenir)*.
Nasques, naisser, imperf. subj.

[34] *non .. gaire = ne .. guère.* 'Wherefore care I not at all for
jealous fool or dawn.'

VIII.—Chanson of Beatrice de Die.

(Bartsch, Chrest. Prov., p. 71.)

Beatrice, Countess of Die, a town in the Dauphiny, laments in this *canso* the faithlessness of her lover, Raimbaut, Count of Orange. In spite of the rather undignified nature of the poem, it is not without merit in respect of its pathos and air of gentle suffering. It belongs to the twelfth century.

> A chantar m'er de so qu'eu no volria,
> tant me rancur de lui cui sui amia ;
> car eu l'am mais que nuilla ren que sia :
> vas lui nom val merces ni cortezia,
> ni ma beltatz ni mos pretz ni mos sens ;   5
> c'atressim sui enganad' e trahia
> com degr' esser, s'eu fos dezavinens.
>
> D'aissom conort, car anc non fis faillensa,
> amics, vas vos per nuilla captenensa ;
> ans vos am mais non fetz Seguis Valensa,   10
> e platz mi mout que eu d'amar vos vensa,

---

[1] *er, esser*, fut. with *a* foll. by infin. expresses necessity : ' I shall have to sing.' *Volria, voler*, condit. (2nd form).

[2] *rancur, rancura*, pres. indic. 1 s. ' Such moan I make for him whose love I am.'

[3] *am, amar. Sia*, subj. because indefinite.

[4] *no me*, ' towards him avails me not,' &c.

[6] *c'=que*, ' since.' *Atressi* with *com*, ' just as I should deserve to be.' *Enganada, trahia*, past part.

[7] *degra, dever*, condit. (1 form). *Fos*, imperf. subj.

[8] *me conort*, ' I console myself.' *Fis, faire*, perf.

[10] *fetz, faire*.

[11] *platz, plazer. Vensa, vencer*, pres. subj.

lo meus amics, car etz lo plus valens ;
mi faitz orgoil en digz et en parvensa,
e si etz francs vas totas autras gens.

Meraveill me cum vostre cors s'orgoilla,   15
amics, vas me, per qu'ai razon quem doilla ;
non es ges dreitz c'autr' amors vos mi toilla,
per nuilla ren queus diga nius acoilla.
e membre vos cals fol comensamens
de nostr' amor : ja dompnedeus non voilla   20
qu'en ma colpa sial departimens.

Proeza grans, qu'el vostre cors s'aizina,
e lo rics pretz qu'avetz m'en ataina ;
c'una non sai, loindana ni vezina,
si vol amar, vas vos no si' aclina :   25
mas vos, amics, es ben tant conoissens
que ben devetz conoisser la plus fina ;
e membre vos de nostres partimens.

Valer mi deu mos pretz e mos paratges
e ma beutatz, e plus mos fins coratges ;   30

---

¹² *etz* (Lat. *estis*), *esser*, pres.
¹³ *faitz*, lit. 'cause me pride.'
¹⁴ *e si*, 'even if.'
¹⁵ 'it astonishes me.'
¹⁶ *doilla*, *doler*, subj. pres. 'since there is excuse for my grief.'
¹⁷ *toilla*, *tolre*, pres. subj. 'that another love should take you from me.'
¹⁸ *ni eus;* the meaning is 'whatever I may say or do.' *Diga, dire.* *Acoilla, acolhir*, pres. subj.
¹⁹ *membre*, subj. pres. 3 s. impers. *Fol=fo lo.*
²⁰ *dompnedeus*, 'The Lord God.' *Voilla, voler*, pres. subj.
²¹ *sia lo.*
²² *el=en lo. Cors*, indecl.
²³ 'vexes me on that account' (*en*).
²⁵ *vol, voler. Si'=sia.*
²⁶ *es=etz, esser*, 2 p. pres. ind.
²⁹ *deu, dever*, pres. ind. 3 s.

per qu'eu vos man, lai on es vos vostr' estatges,
esta chanson, que me sia messatges ;
e voill saber, lo meus bels amics gens,
per que m'etz vos tant fers ni tant salvatges ;
no sai si s'es orgoills ni mals talens.   35

Mas aitan plus voill li digas, messatges,
qu'en trop d'orgoill ant gran dan maintas gens.

---

[31] *man = mand* from *mandar ;* the final stem-vowel sometimes disappears, especially if a dental : 'wherefore I send you, there where, &c., this song that it may be,' &c.
[32] *esta*, fem. of *est.*
[33] *voill, voler*, pres. indic. 1 s.
[35] *sai, saber.   S'es = so es*, 'it is.'
[36] Envoi. She addresses the poem. *Digas, dire*, subj. *Li*, ' to him.'
[37] *maintas gens* is subject, *gran dan* object of *ant.*

IX.—The Romance of Flamenca.

(*Bartsch, Chrest. Prov.*, p. 295; *Le Roman de Flamenca*, ed.
   Paul Meyer (with translation into Mod. French). Paris,
   1865. Cf. *Macmillan's Magazine*, vol. xxxvi, 211, for a
   sketch of the poem by Francis Hueffer.)

THE Romance of Flamenca is the best surviving example of
the epic poems of Southern France. Provençal literature was
by no means rich in epics, popular or artistic, and therefore
Flamenca, which belongs to the class of artistic compositions,
is of special value and interest. It was written in the
thirteenth century, but, owing to the loss of the opening and
conclusion of the poem, the name of the author is unknown.
The selection given is from verses 485-608 of Meyer's
edition.

The story is briefly this. Flamenca was the daughter of
Count Gui de Nemours, and was bestowed by him in
marriage on Archimbaut of Bourbon. Such was the beauty
and renown of his wife that Archimbaut's jealousy was
aroused by the most trivial incidents. Flamenca was accord-
ingly shut up in a tower, which she was allowed to leave
only for the purpose of attending mass. This cruel im-
prisonment aroused the pity, and the love to which pity is
akin, of a certain Guillem de Nevers, a gentleman possessed
of every grace and virtue. He assumed the disguise of a
server at mass, and thus managed to communicate his love.
Two words only were exchanged at each mass, and the con-
ditions of conversation would, therefore, seem to have been
somewhat difficult. By the advice of Guillem, Flamenca
feigned illness, and was taken to the Baths of Bourbon.
Guillem had a lodging which communicated with the bath by

an underground passage, and thus the lovers met. Subsequently Archimbaut perceived that he had lost his wife's love, and became more reasonable in his treatment of her.

The selected verses describe the marriage feast given in his daughter's honour by the Count de Nemours.

The poem is written in octosyllabic rhyming couplets.

> Cant agron tuit la mess' auzida,
> le reis a Flamenca causida
> et eis s'en ab leis del mostier ;
> apres lui van be tres millier
> de cavalliers que donas menon.   5
> tuit ensems al palais s'en venon
> on le manjars fon adobatz,
> le palain fo e grans e latz :
> X millier la pogran caber
> de cavalliers e larc sezer   10
> part las donas e las donzellas,
> e l'autra gen ques era ab ellas,
> part los donzels els servidors
> que degron servir los seinors,
> e part los juglars eissamen   15
> qu'eran plus de mil e cinc cen.

---

[1] *auzida, auzir*, past part. fem.
[2] *le*, weakened from *lo*. *A, aver*.
[3] *eis s'en (s'en eissir)*, ' went out with her from the monastery.'
[4] *van, anar*, pres. ind. 3 pl.
[7] *adobatz, adobar*, past part. nom.
[9] *pogran, poder*, condit. 3 pl. *Caber la*, ' to be contained in it.'
[10] *e larc*, ' and to sit at ease '; cf. our expression ' at large.'
[11] *part*, preposition, ' besides.'
[13] *els = e los. Servidors, servire*, obj. pl.
[14] *degron, dever*.
[15] *juglars*, v. Introd.

Quant an lavat tuit son asis :
hanc noi ac banc mais de coissis
qu'eran tuit cubert de diaspres :
e nous penses negus fos aspres   20
dels mandils on ensugolz mas,
ans fo be cascus belz e plas.
quan las donas foron acisas,
venon manjar e moutas guisas ;
mais ja nom cal ques aiso diga.   25
nulla res nos pot far d'espiga
ni de razas ni de rasim
ni de frucha ni de noirim
ni de so ques aers suffris
ni terra ni mars ni abis,   30
ques om manjar posca ni deja,
que ja'n degues portar enveja
aquel que menor part n'avia
a cel que plus ric lai vezia.

Be son servit a lor talen :   35
mas ben i ac plus de cinc sen

---

[17] 'When they have washed, all seat themselves.'
[18] *asis.* Neuter verbs form their compound tenses with esser.
[19] *no i ac* = *il n'y avait pas. Que* is understood.
[20] *nous* = *no vos. Fos, esser,* imperf. subj.
[21] *on,* 'on which (*ensugo las mas*) they wiped their hands.'
[23] *acisas,* 'were seated' (acire, as-, ass-).   [21] *e* = *en* 'in.'
[25] *no me. Cal, caler. Diga, dire,* pres. subj. 'but it is not necessary
that I should tell it.'
[26] *nos* = *no se, pot, poder.* 'There can be (*se far*) no,' &c.
[29] *de so que,* 'of whatever air provides, or earth,' &c.
[31] *posca, poder; deja, dever,* pres. subj. 'that one is able or ought
to eat.'
[32] *en,* 'on that account.' *Degues, dever,* imperf. subj.
[33] *menor,* obj. of *menre,* comp. of *paucs,* 'little.'
[34] *vezia, vezer,* imperf.   [35] *servit,* nom. plural of participle.

que cascus esgarda e mira
Flamenca, e can plus cossira
sa faiso ni sa captenenza
e sa beutat c' ades agenza,   40
sos oils ne pais a l'esgardar
e fai la bocca jejunar :
e pergal deus si grat l'en sap !
mai si pogues traire a cap
que sol un mot ab lei parles,   45
noil calgra si pois dejunes.
mout s'en levon boca dejuna.
mais non i ac dona neisuna
no volgues Flamenca semblar ;
qu' aissi com es soleils ses par   50
per beutat e per resplandor,
tals es Flamenca antre lor ;
quar tant es fresca sa colors,
siei esgart douz e ple d'amors,
siei dig plazent e saboros   55
que la bellazers el plus pros
e que plus sol esser jugosa
estet quais muda et antosa.

---

40 c' for *que*, 'which pleases.'
41 *pais* from *paisser*, pres. ind.
43 *perga* from perir. *Sap. saber.*
44 *pogues, poder*, imperf. subj. *Traire a cap*, 'accomplish.'
46 *no i lo calgra*, from *caler*, ' it would not matter.'
47 *boca dejuna*, absolute ' fasting.'
48 ' No lady was there there but wished.'
50 ' For as the sun is without peer,' &c.
54 *siei*, poss. adj. plur.
56 *el = e la.*
57 *sol, soler*, 'and whoever was wont to be most joyous remained,
&c.

noil fo vejaire que re vailla,
anz dis per nien si trebailla   60
tot' autra dona d'esser bella
lai on es cesta damaisella.
l'autrui beutat tein es effassa
li viva colors de sa fassa,
c'ades enlumena e creis.   65
anc de nulla re no si feis
deus cant el la formet tan genta ;
ades plaz mais et atalenta
a celz que la vezo ni l'auzon.
quan las donas sa beutat lauzon,   70
be podes saber bela es,
qu'en tot lo mon no n'a ges tres
en que las autras s'acordesson
que del tot lor beutat lauzesson.
anz dizon " mielz conoissem nos   · 75
beutat de dona no fatz vos :
vos autreus tenes per pagat
si dona es de bon agrat
e queus sone gent eus acueilla ;
mais qui la ve quan si despueilla,   80

---

59 *vailla, valer,* 'there was no other face that was worth anything.'
60 *si,* reflex.
63 'The living colour of her face obscured and effaced the beauty of others.' *Es =* 'and.'
66 *feis, fenher.*
69 *vezo, vezer. Ni,* 'and.'
71 *podes,* 2 pers. 'You may be quite sure she is beautiful.'
76 *no fatz vos,* 'than you do.'
77 *autre eus. Pagat,* 'satisfied.'
80 *ve, vezer.*

quan si colca o quan si leva,
ja no dira pois tanta reva,
si savis es, a las serventas ? "
aissi so malas e dolentas
e volon baissar es estreiner   85
lo be que a dat nostre seiner
a cella que plus vol ni ama.
ges d'aizo Flamenca nos clama
ni no s'en deu per re clamar,
que leis no volon ges blasmar,   90
quar non i trobon lo per que,
e no so laisson per mai re,
car si tan ni quan n'i trobesson,
ja nous pesses que s'en laissesson.

Quant an manjat autra ves lavon,   95
mais tot atressi con s'estavon
remanon tuit e prendon vi,
car vezat era enaisi;
poissas levet hom las toaillas,
bels conseilliers ab granz ventaillas 100
aportet hom davan cascu,
ques anc us no failli ad u :

---

[83] *si*, 'if,'
[84] *so*, 'are.' *Malas e dolentas*. The nom. of the 1st decl. has the *s* of flexion.
[85] *es*, 'and.'
[87] 'To her whom He most regards and loves.'
[88] *se clamar*, refl. 'complain.'
[89] *no per re*, a strong negative, *pas du tout*.
[91] *lo per que, i.e.* any reason for doing so.
[92] *per mai re*, cf. l. 89.
[93] *tan ni quan*, 'much or little,' *i.e.* nothing at all.
[94] *no vos penses. Se laissar*, 'to trust in.'
[95] *autra ves, autrefois*.
[97] *prendon vi*, 'took wine, for such was the custom.'

aquis poc quis vol acoutrar.
apres si levon li juglar ;
cascus se vol faire auzir.   105
adonc auziras retentir
cordas de manta tempradura.
qui saup novella violadura
ni canzo ni descort ni lais,
al plus que poc avan si trais.   110
l'us violal lais del cabrefoil,
e l'autre cel de Tintagoil ;
l'us cantet cel dels fins amanz
e l'autre cel que fes Ivans.
l'us menet arpa, l'autre viula,   115
l'us flautella, l'autre siula ;
l'us mena giga, l'autre rota,
l'us diz los motz e l'autrels nota ;
l'us estiva, l'autre flestella,
l'us musa, l'autre caramella ;   120
l'us mandura e l'autr' acorda
lo sauteri ab manicorda ;
l'us fai lo juec dels bavastelz,
l'autre jugava de coutelz ;
l'us vai per sol e l'autre tomba,   125
l'autre balet ab sa retomba ;
l'us passet sercle, l'autre sail :
negus a so mestier no fail.

---

[108] *saup*, *saber*.
[110] *poc*, *poder*. *Si trais*, 'approached,'
[112] *Tintagoil*, *i.e.* the cycle of King Arthur.
[114] *fes*, *faire*.
[118] *les nota*, 'marked time for them.'
[127] *sail*, *salhir*.   [128] *fail*, *falhir*.

X.—Domnejaire of Arnaut de Maroill.
(*Bartsch, Chr. Prov.,* p. 94.)

ARNAUT DE MAROILL was so called from a castle near Périgord. He was a man of obscure birth, but considerable natural talent. Being attracted by the art of singing, he made his way to the Court of Roger of Beziers. This nobleman was the husband of Adalasia, daughter of Raimon V., Count of Toulouse. To her the present love-letter is addressed. Its continued grace and liveliness represent the best period of Provençal poetry.

> Domna, genser que no sai dir,
> per que soven planh e sospir,
> est vostr' amics bos e corals,
> assatz podetz entendre cals,
> mand' e tramet salutz a vos;   5
> mas a sos obs n'es cobeitos :
> jamai salutz ni autre be
> non aura, si de vos nol ve.
> domna, loncs temps a qu'eu consir
> cous disses o vos fezes dir   10
> mon pensamen e mon coratje,
> per mi meteis o per messatje ;
> mas per messatge non aus ges,
> tal paor ai c'ades nous pes ;

---

[1] *genser*, comparat. of *gens*.
[3] *est*, 'this.' He speaks in the third person, in order to conceal his identity.
[6] ' He is not desirous of your wealth.'
[8] *nol ve, no li ve (venir),* 'if it does not come to him from you.'
[9] *il y a longtemps depuis,* &c.
[10] ' How I should tell you or have you told,' &c.
[12] *mi meteis, moi-même.*
[13] *aus, auzar.*   [14] *no vos pes (pezar).*

ans o dissera eu meteis,   15
mas tan sui d'amor entrepreis
can remir la vostra beutat,
tot m'oblida cant m'ai pensat.
messatjeus tramet mout fizel,
breu sagelat de mon sagel ;   20
no sai messatje tan cortes
ni que melhs celes totas res.
est conselh m'a donat amors
a cui deman tot jorn socors ;
amors m'a comandat escrire   25
so quel boca non auza dire.
eu nous aus far esdig ni ganda
en so que amors me comanda.
er aujatz, domna, si vos plai,
so que mos breus vos guida lai.   30
corteza domn' e conoissen,
e de bon grat a tota gen,
apreza de totz benestars
en fatz, en ditz et en pensars,
la cortezi' e la beutatz   35
el gen parlars el bels solatz,
l'ensenhamens e la valors,
el gens cors el fresca colors,

---

¹⁶ *entrepreis, entreprendre,* past part.
¹⁸ ' All that I have thought escapes my memory.'
¹⁹ *messatje vos.*
²⁰ *breu* (for *brev-s,* cf. Eng. brief). The usual name for this form of composition.
²¹ *celes, celar,* imperf. subj.   ²⁶ *so que la.*
²⁷ *nous, no vos.*
²⁹ *aujatz, auzir* (to hear), imperative.
³³ *apreza, aprendre,* past part.   ³⁶ *el = e lo. Gen,* adv

li bel ris, l'esgart amoros,
e l'autri benestar de vos,   40
el bel fait el dig agradiu
mi fan la noit el jorn pensiu.
car non ai loc de vos vezer,
joi ni deport non posc aver ;
non posc aver joi ni deport,   45
peritz sui si non venc al port ;
quel loncs espers el loncs consirs
el trop velhars el pauc dormirs
el deziriers de vezer vos
me ten aissi lo cors aissos,   50
cen vetz prec deu la noit el jor
quem do mort o la vostr' amor.
domna, sim do vostr' amor deus,
cen tans sui vostre melhs que meus ;
car de vos sai, domna, quem ve   55
tot cant eu fas ni dic de be.
lo premier jorn qu'eu anc vos vi
m'intret el cor vostre amors si

---

³⁹ *li bel ris*, plural. *Ris* is indecl. and therefore does not lose the *s*.
⁴² *fan, faire.*
⁴³ *loc*, ' opportunity.'
⁴⁶ *peritz, perir*, past part. ' I am undone.'
⁴⁷ *quel, que lo*, ' since,' &c.
⁵⁰ *me*, a kind of ethic dat., as commonly.
⁵² *do*, from *dar*, pres. subj. Some persons of this tense are borrowed from *donar*.
⁵⁴ ' A hundred times am I yours more than my own.' *Melh s*, literally ' better.'
⁵⁵ *ve, venir.*
⁵⁷ *anc*, ' ever.'
⁵⁸ *el cor, en lo cor.*

qu'ins en un foc m'aves assis,
c'anc no mermet, pos fon empris;   60
pos fon empris, pois non esteis,
de jorn en autre dobl' e creis.
e can me sui de vos lonhatz,
creis e dobla plus l'amistatz:
mas can se pot endevenir   65
qu'eu vos vei, domna, eus remir,
son aissi que mai res nom sen:
per que sai be qu'es falhimen
lo repropchiers c'om dire sol:
que olh no vezo, cors non dol.   70
lo cors mi dol, domna, per ver
can nous podon mei olh vezer;
mas del vezer conselh noi sai:
pero mos cors qui remas lai
lo premier jorn que anc vos vi,   75
anc pois de vos no si parti;
non si parti de vos un torn,
ab vos sojorna noit e jorn.
ab vos estai on qu'eu esteja,
la noit el jorn ab vos domneja.   80
per que m'endeve mantas vetz
que autr' afar pensar nom letz.

---

61 *esteis, estenhir*, past part. ' to extinguish.'
66 *eus, e vos.*
67 *no me sen, sentir.*
68 *qu'es*, &c., ' that the proverb is false.'
70 *olh*, plural nom.   *Vezo, vezer.*
74 *remas* fr. *remaner.*
76 *anc pois no*, ' never since was separated.'
79 *on que*, 'just where,' or, ' where always.'   *Esteja, estar*, pres. subj.

can cuit pensar en autras res,
de vos ai messatje cortes,
mon cor, qu'es lai vostr' ostaliers ;   85
me ven de vos sai messatgiers,
quem ditz em remembr' em retrai
vostre gen cors coinde e gai,
las vostras belas sauras cris,
el vostre fron plus blanc que lis,   90
los vostres olhs vairs e rizens,
el nas qu'es dreitz e be sezens,
la fassa fresca de colors,
blanca, vermelha plus que flors,
petita boca, blancas dens,   95
plus blancas qu'esmeratz argens,
menton e gola e peitrina
blanca com neus ni flors d'espina,
las vostras belas blancas mas,
els vostres detz grailes e plas,   100
e la vostra bela faisso
on non a res de mespreizo,
los vostres gaps plazens e bos,
el gen solatz el franc respos,
el bel semblan quem fetz al prim,   105
can s'esdevenc c' abdui nos vim.
can som remembral cors nim ditz,

---

83 *cuit, cuidar*, pres. indic.
87 *quem, que me. Em, e me.*
98 *flors d'espina*, ' thorn-rose.
100 *els, e los.*
105 *al prim*, ' at first.'
106 *vim, vezer.*
107 *so me remembra lo cors ni me ditz.*

adoncs remanc si esbaitz,
no sai on vauc ni on me venc ;
meravilh me car me sostenc,   110
quel cors me falh e la colors :
sim destrenh, domna, vostr' amors.
tot jorn sofre esta batalha,
mas la noit trac pejor trabalha ;
que can me sui anatz jazer,   115
e cuit alcun plazer aver,
adonc me torn em volv em vir,
pens e repens, e pois sospir.
e pois me levi en sezens,
apres retorni m'en jazens,   120
e colgui me sobrel bras destre,
e pois me vire el senestre,
descobre me soptozamen,
pois me recobre belamen.
e can me sui pro trebelhatz,   125
eu get defor abdos mos bratz
e tenc lo cor els olhs aclis,
mas jointas, deves lo pais,
on eu sai, domna, que vos es :
tot aisso fas c'auzir podes.   130

---

109 *vauc, anar.*
110 'It astonishes me how I supported myself.'
112 *si,* 'so.'
115 'Since when I am gone to rest.'   *Anatz, anar,* past part.
116 *cuit, cuidar.*
119 *en sezens,* 'to sit,' lit. 'in sitting.'
121 *colgui, colgur.   Sobrel, sobre lo.*
122 *vire,* a rather unusual form for the 1st pers. pres. indic.
128 *mas jointas ;* absolute, 'with clasped hands.'
130 'All this I do that you may hear.'

ai, bona domna benestans,
si veira ja est fis amans
a son viven lo jorn nil ser
que a celat o per lezer
vostre gen cors coind' e prezan   135
entre mos bras remir, baizan
olhs e boca tan doussamen
que sol un bais fassam de cen
et eu pel joi pasmar me lais!
er ai trop dig, mas no posc mais,   140
s'una vetz sola ai parlat
so quel cors a loncs temps pensat,
cant aisso dic, non posc plus dir;
mos olhs clauzens fas un sospir,
en sospiran vau endormitz;   145
adoncs s'en vai mos esperitz
tot dreitamen, domna, vas vos
de cui vezer es cobeitos.
tot enaissi com eu desir
la noit el jorn, can m'o consir,   150
a son talan ab vos domneja,
embrass' e baiza e maneja.
ab que dures aissi mos soms,
no vobri' esser reis ni coms.

---

[132] *veira, vezer,* fut. indic. 3rd per
[133] *a son viven,* 'in his life.' *Nil, ni lo.*
[134] 'secretly or openly.'
[138] *fassa, faire,* pres. subj.
[139] *pel, per* with article.
[142] *so que lo.*
[145] *vau, anar.*
[153] *ab que,* 'provided that.' *Dures, durar,* imperf. subj.

mai vobria jauzens dormir 155
que velhan deziran languir.
e Rodocesta ni Biblis,
Blancaflors ni Semiramis,
Tibes ni Leida ni Elena
ni Antigona ni Esmena 160
nil bel' Yseus ab lo pel bloi
non agro la meitat de joi
ni d'alegrier ab lor amis,
com eu ab vos, so m'es avis.
per vostr' amor fas un sospir, 165
e pois trebalh al resperir,
obre mos olhs soptozamen,
gart sai e lai tot belamen,
trobar vos cuit, domna, latz mei,
mas jes nous trop ni no vos vei ; 170
mas clau mos olhs, torni ma chera.
mas mas jointas, d'aital manera
vezer si poiria dormir ;
mas jes noi posc endevenir :
ans torn en eissa la batalha 175
d'amor que m'auci em trebalha.
domna, nous posc lo cente dir
de las penas ni del martir,

---

161 *nil, ni la. Ab lo pel,* &c. ' of the fair skin.'
162 *agro, aver.*
166 *al resperir,* ' at awaking.'
169 *latz mei,* ' by my side.'
173 *poiria, poder.*
175 for, *en la eissa batalha.*
175 *lo cente,* ' the hundredth part.'

del pantais ni de la dolor
qu'eu trac, domna, per vostr' amor.   180
per vostr' amor totz vius aflam,
mas per merceus, domna, reclam
quem perdones, s'eu falh ni pec.
aujatz et entendetz est prec,
domna, la genser criatura   185
que anc formes el mon natura,
melhor que non posc dir ni sai,
plus bela que bels jorns de mai,
solelhs de mars, ombra d'estiu,
roza de mai, ploja d'abriu,   190
flors de beutat, miralhs d'amor,
claus de fin pretz, escrins d'onor,
mas de do, capdels de joven,
cims e razitz d'ensenhamen,
cambra de joi, locs de domnei,   195
domna, mas jointas, vos soplei :
prendes m'al vostre servidor,
e prometes me vostr' amor.
de plus nous prec ni nos cove,
mas tot si' en vostra merce.   200
e pos de me vos fas ligansa,
prometetz me vostr' esperansa.

---

[181] ' I am burnt alive.'
[182] *merceus*, *merce vos*.
[184] *est prec*, ' this prayer.'
[193] *mas*, indecl. ' house,' 'abode.'
[196] *soplei*, *soplejar*, ' I entreat.'
[199] *cove*, *convenir*.
[200] *sia*, *esser*, pres. subj.
[201] *fas*, *faire*, 2nd pers. plur.

8

de l'esperans' aurai cofórt,
mon bon esper tro a la mort ;
mai volh e bon esper morir   205
no volh dezesperatz languir.
domna, nous aus de plus prejar,
mas deus vos sal e deus vos gar ;
sius plai, rendetz me ma salut :
pos amors m'a per vos vencut,   210
vensaus per mi tot eissamens
amors que totas cauzas vens,
domna !

---

²⁰⁴ *tro a, jusqu'à.*
²⁰⁵ *e* for *en*.
²⁰⁹ *sius, si vos.*
²¹⁰ *vencut, vencer*, past part.
²¹¹ *vensaus, vensa vos*, pres. subj.

de l'esperans' aurai cofórt,
mon bon esper tro a la mort ;
mai volh e bon esper morir   205
no volh dezesperatz languir.
domna, nous aus de plus prejar,
mas deus vos sal e deus vos gar ;
sius plai, rendetz me ma salut :
pos amors m'a per vos vencut,   210
vensaus per mi tot eissamens
amors que totas cauzas vens,
domna !

---

[204] *tro a, jusqu'à.*
[205] *e* for *en*.
[209] *sius, si vos.*
[210] *vencut, vencer*, past part.
[211] *vensaus, vensa vos*, pres. subj.

XI.—Chanson of Alphonzo II.

(*Bartsch, Chrest. Prov.*, p. 85.)

In the earlier days of Provençal poetry, the art numbered men of the highest rank among its adherents. Such was Alphonzo II., King of Arragon, who lived towards the end of the twelfth century.

The poem is a chanson or love-song. The lines contain seven syllables each, and only two rhymes are used, namely, "*ors*" and "*atz.*"

> Per mantas guizas m'es datz
> jois e deportz e solatz ;
> que per vergiers e per pratz
> e per foillas e per flors,
> e pel temps qu'es refrescatz   5
> aug alegrar chantadors :
> mas al meu chan neus ni glatz
> nom notz ni m'ajuda estatz
> ni res for deus et amors.
>
> E pero ges nom desplatz   10
> lo bels temps ni la clartatz
> nil dous chans qu'aug pels plaissatz

---

[3] The beauties of spring were a favourite theme of the Troubadours.

[5] *pel temps, per lo temps.*

[6] *aug*, 'I hear.'

[8] *notz, nozer,* 3 s. pres. ind. *Estatz*, summer.

[12] *nil, ni lo.*

dels auzels ni la verdors ;
qu'aissim sui al joi lassatz
ab una de las meillors :   15
en leis es sens e beutatz,
per qu'eu li don tot quan fatz,
e jois e pretz et honors.

En trop ricas voluntatz
s'es mos cors ab joi mesclatz ;   20
mas no sai si s'es foudatz
o ardimens o paors
o grans sens amezuratz
o si s'es astre d'amors ;
qu'anc de l'ora qu'eu fui natz   25
mais nom destreis amistatz
nim senti mals ni dolors.

Tant mi destreing sa bontatz,
sa proez' e sa beutatz,
qu'eu n'am mais sofrir en patz   30
penas e dans e dolors,
que d'autra jauzens amatz
grans bes faitz e grans socors :
sos homs plevitz e juratz
serai ades, s'a leis platz,   35
davan totz autres seignors.

Quan mi membra dels comjatz
que pris de leis totz forsatz,
alegres sui et iratz ;

---

²⁵ *natz, naisser,* past part. 'was born.'
²⁶ *destreis, destrenher.*
³⁵ *a leis,* ' to her.'
³⁸ *pris, prendre,* perf. indic. 1 s.

qu'ab sospirs mesclatz de plors 40
me dis "bels amics, tornatz
per merce vas me de cors."
per qu'eu tornarai viatz
vas leis, quar autr' embaissatz
nom es deleitz ni sabors. 45

XII.—Serventes of Bertran de Born.

(Bartsch, Chrest. Prov., p. 118; A. Stimming, Bertran de Born, sein Leben und seine Werke, p. 178.)

Bertran de Born was a knight of Autafort, near Périgord. His is one of the most interesting personalities among the many Troubadours of Provence. He was heart and soul a man of war, and is called by Sismondi the Provençal Tyrtæus. The friend and companion of Henry and Richard, sons of Henry II. of England, he was in no slight degree the cause of the fierce family dissensions which embittered the closing years of that monarch. He is especially celebrated for his Serventes. The present one is a curious example of feudalistic feeling. He wrote in the twelfth century.

> Mout me plai quan vei dolenta
> la malvada gent manenta
> qu'ab paratge mou contenta ;
> em plai quan los vei desfar
> de jorn en jorn, vint o trenta,　　　　5
> els trop nutz ses vestimenta,
> e van lor pan acaptar ;
> e s'eu ment, m'amiam menta.
> 　Vilas a costum de troja
> que de gent viure s'enoja ;　　　　10
> e quan en gran ricor poja,

---

⁷ *van* from *anar.*
⁸ 'And if I lie, may my mistress break her word to me.'
¹¹ *poja en,* 'rise to great riches.'

l'avers lo fai follejar :
per quel deu hom la tremoja
totas sazos tener voja,
el deu del seu despensar   15
e far sofrir vent e ploja.

   Qui son vilan ben non serma,
en deslejaltat lo ferma ;
per qu'es fols qui non l'amerma
quan lo ve sobrepojar :   20
quar vilas, pos si conferma
e'n tan ferm loc si referma,
de maleza non a par,
que tot quan consec aderma.

   Ja vilan no deu hom planher,   25
sil ve bratz o camba franher
ni ren de sos ops sofranher,
quar vilan, si deus m'ampar,
a cel que plus li pot tanher,
per planher ni per complanher   30
nuls hom nol deu ajudar,
enans deu lo fait refranher.

   Rassa, vilana tafura,
plena d'enjan e d'uzura,
d'orgoill e de desmezura,   35
lor faitz non pot hom durar,

---

[14] *voja*, fem. of *voit-z*, ' empty.'
[15] *e li*. The dative supplies the subject of *sofrir* in the next line.
[24] *consec*, *consegre*.
[26] *camba*, ' a leg.'   Stimming omits this word in his vocabulary.
[29] *a cel que*, ' to that which.'
[31] *nol*. The article is pleonastic.
[33] *Rassa*, probably Godfrey of Brittany.

quar deu geton a non cura
e lejaltat e dreitura,
Adam cujon contrafar :
deus lor don mal' aventura !   40

---

[36] an anacoluthon.

[39] 'They desire to imitate Adam,' *i.e.* disregard the purpose
of God.

[40] *don*, subj. of *dar*.

GLOSSARY.

A, ad, az, prep., to, with, near, by, in, for, according to ; **a so que,** in order that

ab, ap, prep., with, by ; **ab que, ab aco que,** provided that, if only

abdos, abdui, *v.* **ambedui**

abis, abyss

ablatiu-s, ablative

abrassar, to embrace

abril-s, abriu-s, April

acampar, to drive away

acaptar, to buy

accen-s, accent

accusatiu-s, accusative

acire *v.* **assire**

aclinamen-s, submission

acli-s, enclined, prone

aco, aquo, this, that

acoillir, acolhir, acullir, to receive, overtake, assail

acordadamen-s, accord, agreement

acordar, accordar, to agree ; reflex. to harmonise with

acoutrar, to lean upon

aculhir *v.* **acoillir**

adermar, to destroy

ades, addes, immediately, forthwith, always

adjectiu-s, adjective

adobar, to arm, prepare, pacify

adonc, adoncs, then

adverbe, adverb

aers *v.* **aire**

afaire, afar-s, affaire, affair, deed, conduct

aflamar, to set on fire ; intr., to be on fire

afortidamens, courageously, well, very

agensar, to please

agradar, to please

agradiu-s, agreeable, pleasing

agrat-z, wish, liking, pleasure

ai, ay, hai, interj.

aicel, acel, aissel (*v.* gram.), this

aici *v.* **aissi**

aici, here

aidar *v.* **ajudar**

aiglentina, englantina, wild rose

aire, aers, air ; manner, way ; dwelling

aissi, ayssi, so ; **aissi que,** so that

aisso, aiso, aizo (*v.* gram.), this, that

aissos, anxious, uneasy

aital-s, such, some

aitan, aitant, so much, so many ; **d'aitan,** in so far as ; **cent aitans,** a hundred times as much

aizinar, reflex., to dwell

aizi-s, easy, yielding

ajuda, help

ajudar, aidar, to help

alavia, adv., far, away

alba, dawn

albires, albir, meaning, opinion, judgment

alcu-s, alqu-s, any ; plur., some, several

alegramens, gaily, joyously

alegrar, to be gay, rejoice

alegre-s, gay, joyful

alegrier-s, joyousness

alqu-s *v.* **alcu-s**

alt- *v.* **aut-**

amaire, lover

aman-s, lover

amar, to love

amassamen-s, mass, heap, collection

ambedui, amdui, abdui, (*v.* gram.), both

amenar, to bring, summon.

amermar, to lessen

amezurat-z, cautious, circumspect

amic-s, amic-x, ami-s, friend, lover

amiga, amia, mistress, love

amistat-z, friendship, love

amoros, amorous, loving

amor-s, love

amparar, to protect, prevent

anar, to go; **s'en anar,** to go away

anc, hanc, ever; (with neg.) never

ancar, encar, ancars, enquar, enguera, still, yet; although

angel-s, angel

an-s, an-z, year

ans, anz, before; **ans que,** before that; but

antos, ontos, modest, ashamed

antre *v.* **entre**

aondar, to abound, help, suffice

aparelhar, apparelhar, to arrange, prepare, provide

apelar, appelar, appellar, to name, call, ask, accuse; reflex. to complain

aperceubudamens, intelligently

aportar, to bring

aprendre, apendre, to hear, teach; past part. **apris, apres,** informed, well informed

apres, after

aquel (*v.* gram.), this, that

aquest (*v.* gram.), this

aqui, there, here; there where; therein; after

ar, aras, era, how

arcivesque-s, archbishop

ardimen-s, boldness, assurance

ardre (*v.* list), to burn, set no fire; pres. part. **arden,** ablaze

argen-s, silver, money

armar, to arm

arpa, harp

arribar, to arrive

artifici-s, artifice, trick

art-z, art, artifice

as- cf. **ass-, az-**

aspre-s, rough, harsh

assaciamen-s, satiety

assajar, assagar, essajar, to try, seek

assatjar, to surprise

assatz, enough, much

assetjamen-s, beleaguering

assire, asire, acire (*v.* list), to seat, place, put, lay siege to

astre-s, star, destiny, luck

atainar, to delay, hinder

atalentar, atalantar, to please

atressi, the same, so, like

aucire, aussir, ausire, auzir, (*v.* list), to kill, slay

auctor-s, author, authority, witness

aurelha, ear

aurillos, sprightly

aur-s, gold

aus- *v.* **auz-**

ausire *v.* **aucire**

autramens, otherwise

autre, altre, autra, other.

autrui, of another, another's

auzar, ausar, to dare

auzel-s, ausel-s, bird

auzir, ausir, audir, aurir, (*v.* list), to hear

auzir *v.* **aucire**

avan, avant, before

aven-s, advent

aventura, adventure, chance, luck; **mala aventura,** misfortune

aventuramen-s, adventure

aver, to have, hold; forms past tenses with the participle, and future with infinitive or infinitive and **a**; **i a,** or **a** simply, there is, Fr. *il y a*

avilheje, foulness, avarice, weakness

avinen-s, appropriate, pleasing

avi-s, ancestor

avi-s, meaning; **es avis,** it appears

Bachalar, bachallier, bachelor, young man

bais, kiss

baissar, to lower, abase

baizar, baisar, to kiss

balar, ballar, to dance

banc-s, bench

bar, baro-s, lord, baron

bastimen-s, building, house

batalha, batailla, battle, combat

bateire, beater

bavastel-s, marionette

be, ben, well, much, very

belamen, softly

bellazers, comp. of **bel-s**

bel-s, bel-z, beautiful, dear, agreeable

beltat-z, *v.* **beutat-z**

benestan-s, fitting, neat, pleasing

benestar-s, fittingness, bienêtre

be-s, ben-s, goods, riches, fortune, virtue

beure (*v.* list), to drink.

beutat-z, beltat-z, beauty

beveire, drinker

blanc-s, white

blasmar, to blame; reflex., to complain

blasmar, to faint

bloi-s, blond

bocca, boca, mouth

bontat-z, goodness

borges, borgues, bourgeois, civic

bo-s, bon-s, buon-s, good, agreeable

boscatge, boscage

bras, bratz, arm

breu-s, letter

Caber (*v.* list), to be contained, dwell, abide

cabrefoil-s, honeysuckle

cada, quada, each; **pauc cada pauc,** little by little

cadaus, each one

cais, quais, almost, nearly

caler, chaler (*v.* list), impers., it is necessary, fitting; it matters

cal-s *v.* **qual-s**

camba, leg, limb.

cambra, chamber, room

cami-s, road, way

can-s, chan-s, song, ode, poem

cansoneta, ch-, chansonette

canso-s, chanso-s, chanson, song, canzone

cant *v.* **quan**

cantaire, chantaire, obl. **chantador,** singer

cantar, chantar, to sing

capdel-s, head, chief, master

cap-s, head, chief, end

captenensa, manner, bearing

car, quar, for, because, since, why

cara, chera, face, mien

caramellar, to play the pipes

caresme, fast, Lent

carnal-s, carnal, of flesh

carn-s, meat, flesh

cas, fall, manner

cascu-s, chascu-s, cascun-s, each

cauza, causa, coza, reason, thing, matter

cauzir, chausir, to see, choose

cavallier-s, cavalier, knight

celar, selar, to hide; **a celat,** in hiding

cel-s, sel-s, heaven

celui, this, that

cen, sen, hundred; plur., **cens**

cente-s, the hundredth part

certa-s, certain, sincere

cessalmens, as tribute

cest, sest (*v.* gram.), this

ch- cf. **c-**

chera *v.* **cara**

cim-s, sim-s, summit

cinc, cinq, five

clamar, to call, lament

clar-s, clear, true

clartat-z, brightness, light

claure (*v.* list), to close, end

clau-s, key

clerc-s, clerque-s, clerk (in orders)

cluzel-s, grotto

co *v.* com

co- cf. con-

ço *v.* so

cobeitos, covetous, avaricious

cobramen-s, acquiring, acquisition

cobrir, cubrir, to cover, hide

coch- *v.* coit-

coindamen, graciously

coinde-s, fem. conja, pleasing, pretty, amiable

coissi-s, cushion

coita, cocha, need ; c. de fam, famine

colcar, colgar, to lie down, rest

color-s, colour, complexion

colpa, fault

com, cum, con, co, quo, as, how, when, since, as if

comandamen-s, commandment

comandar, to command, recommend

combatre, to fight, contend

comensamen-s, beginning

comjat-z, leave, permission, discharge

companhia, company, society

companh-s, companho-s, companion

complanher, to mourn, bewail

coms, obl. comte, count

comtar, contar, to count, recount

comunalmen, in common, together

comu-s, comun-s, common

confermar, to confirm, establish

confort-z, cofort-z, comfort, confidence

conjunctio-s, conjunction

conoisser (*v.* list), to recognise, learn ; reflex., to be aware of, discover

conortar, to encourage, console

conqueremen-s, conquest

conquerre, conquerir, to conquer, win

consegre, to reach

conseillier-s, cushion

conselh-s, conseill-s, counsel, design

conselhar, conseillar, to counsel, devise

consentire, willing

consiramen-s, care

consirar, cossirar, to consider, dream, think

consire, consire-s, dream, thought

consirier-s, dream, care, anxiety

consir-s = consire

conten-s, content

contenta, dispute, strife

continuamens, further

contra, against, towards

contradisamen-s, contradiction

contrapointamens, contraponchamens, counterpoint

convenir, covenir, impers., it is necessary, it is fitting

coral-s, cordial

coratge, coratje, courage, heart

corda, cord, chord, note

cors, corps, body

cortes, courteous, gallant

cortezia, cortesia, courtesy, gallantry

coss- cf. cons-

costum-s, custom, manner

cous = co vos

coutel-s, coutel-z, knife

cov- cf. conv-

creatura, criatura, creature, thing created

creisser (*v.* list), to increase, arrive

cremetar-s, fear

crestiandat-z, Christianity

crestia-s, christian-s, Christian

crezer, creder, creer (*v.* list), to believe; crezen, a believer

cri-s, hair

Crist, Christ, Critz, Christ

crotz, cros, cross

crudel-s, cruzel-s, cruel

cubrir *v.* cobrir

cuidar, cudar, cujar, to believe, think

cum *v.* com

cura, care, anxiety; non-cura, absence of care, carelessness

Da *v.* de

damaisella, damizela, maiden, young lady

dampnatge, damnatge, damage, loss

dançar *v.* dansar

dan-s, loss, damage

dan-s, dansa, dance

dansar, dançar, to dance

dar (*v.* list), to give

datiu-s, dative

davan, davant, before, rather than

de, da, prep., of, on account of, since, between, in, during; than (after a comparative)

decebemen-s, error, mistake

dedins, within, in, inside

defor, defora, without, outside

dejunar, to fast

delechamen-s, delight

deleit-z, delight, pleasure, joy

demamen-s, tenth

demandar, to ask

denier-s, money

den-s, tooth

departimen-s, separation

deportar, to divert, delight

deport-z, diversion, joy

derivatiu-s, derivative

des- cf. dez-

deschauzimen-s, incivility, rudeness

descobrir, to reveal

descofimen-s, discomfiture, rout

descort-z, discord; a poetical form

desfaire, desfar, to destroy

deslejaltat-z, disloyalty

desliuramen-s, deliverance

desmezura, excess, presumption

desplazer, desplaser, to displease, annoy

despueillar, to despoil, strip

destorbamen-s, disorder, dispute

destorbar, to disturb, trouble

destorbelhar, *idem*

destre, right

destrenher, destreigner, to bind, force, press

destrier-s, led-horse

destruimen-s, destruction

desus, dessus, above

det-z, finger

deu-s, dieu-s, God

dever (*v.* list), ought; it is fitting, necessary

deves, davas, towards, near

dezavinen-s, unfitting, unpleasing

dezesperar, to despair, lose hope

dezirar, to desire

dezire-s, dezir-s, desire

dezirier-s, desire; thing desired

dia, dya, di-s, day

diaspre-s, precious stuff

dictat-z, composition, poem

dig-z *v.* dit-z

dire, dir (*v.* list), to say, speak

dit-z, dig-z, dich, word, discourse

doblar, to double; to be doubled

doler (*v.* list), to grieve, ill-treat; refl., to be grieved; pres. part., wretched, miserable

dolor-s, grief

domna, dompna, dona, lady

domnei-s, dompnei-s, gallantry, love

domnejar, to be gallant, to pay court

dompnedeu-s, the Lord God

don, dont, gen. of rel. pronoun; of whom, of which, whence, further

dona *v.* **domna**

donar, to give, strike

donc, doncs, then

donzella, demoiselle, maiden

donzel-s, youth

doptamen-s, doubt

dormilhos, sleeper

dormir, to sleep

do-s, don-s, gift, present

dosset-z, sweet

dotze, twelve

dotze-s, twelfth

dous, dols, sweet, beloved

doussamen, sweetly

dreitamen, right

dreitura, dreytura, right

dreit-z, dreg-s, right, just, true; subs., right, justice

durar, to last, endure

E, he, et, es, and, also; both . . . and

e *v.* **en**

efachamen-s, illusion

effassar, to efface

eis, eus, self, same

eissamen, eissamens, in the same way, alike

eissausamen-s, advantage

eissir, eisir (*v.* list), to go out, escape

el = **en** with the article

el, elh, ell, he, it (*v.* gram.)

elluzio-s, illusion

els = **e** or **en** with article

embaissat-z, message, messenger

emblar, to steal, abduct

embrassar, to embrace

empejuramen-s, deterioration

emperaire, emperor

emperi-s, empire

emprendre, empenre (*v.* list), to begin, take, seize

en, e, em, in, on, between, towards

en, ent, ne = Fr. en, It. ne

en, n, sir, lord

enaissi, enaisi, so

enamoramen-s, love

enans, before, first, rather, but

encorrer, to attack

endevenir, to come, arrive, happen

endormir, to sleep

enfantamen-s, infancy

enfantar, to bear children

enfanti-s, infantine

enferir, to strike

engalmens, equally

enganar, to deceive

engan-s, deceit, fraud

engenramen-s, generation

enguen-s, unguent

enja- *v.* **enga-**

enluminar, illuminar, to illuminate

enoi, enueitz, care, ennui

enojar, to sadden, bore

ensems, together

ensenha, mark, instruction

ensenhamen-s, instruction, erudition

ensugar, to wipe, dry

enteiradamens, entirely

entendre, to listen, understand, have in view; with **en,** to love

entonar, to intone

entrada, beginning

entre, antre, between, among

entrecapiadamens, mutually

entrecaussamen-s, dispute

entreprendre, to seize

enueit-z *v.* **enoi**

enveja, envy, desire

enviro, environ, around, all round

er, era, *v.* **ar**

esbair, to astonish

escarnire, derider, quiz

escremire, fencer

escrin-s, casket

escriure, escrire (*v.* list), to write

escudier-s, esquire
escuramens, obscurely
esdig-z, retraction, forfeit
esgardar, to regard, consider
esgart-z, regard
esmerar, to purify
esperansa, hope
esperar, to hope, sustain
esperit-z, spirit, soul
esper-s, hope
espiga, ear of corn
espina, thorn
espos, spouse
esquiu-s, wild, rough, harsh
esser, estre, to be ; is used to
    express the passive, and the
    past and future tenses of
    reflex. and intrans. verbs ; e
    with a and infin., it is fitting,
    one must
est, es (v. gram.), this
establimen-s, establishment,
    basis
estar, to be, live, remain, go
estatge-s, estatje-s, place,
    dwelling
estat-z, summer
estela, star
estenher, estendre (v. list), to
    extinguish, go out, decrease
estiu-s, summer
estivar, to play the bagpipes
estoria, history
estraire, to draw away, free
estranh-s, strange, uncouth
estre v. esser
estreiner v. estrenher
estrenher, estreiner (v. list),
    to put out, quench, close up
esvazimen-s, attack, courage
eu, ieu, heu (v. gram.), pron., I
ey- v. ei-
eya, interj., expressing joy

Failh-, faill-, v. falh-
faire, far (v. list), to do, per-
    form, show, make, get done
    (with infin.) ; it is fitting, one
    ought ; reflex., to pretend, be-
    speak

faiso, faisso, face, manner,
    bearing
fait-z, fat-z, fach-s, fag-z,
    deed, thing
falhensa, faillensa, fault,
    want, ses, without fail
falhimen-s, fault, wrong
falhir, faillir, failhir, to fail,
    be wanting, commit a fault
fam-s, hunger
fassa, facia, face
fat-z v. fait-z
faula, fable, tale
femini-s, feminine
femna, woman, wife
fenestra, window
fenestrel-s, window
fenheire, hypocrite
fenhemen-s, fiction
fenher (v. list), to feign, imagine
fenir, finir, to end, accomplish,
    die
ferire, striker
fermar, to strengthen, fortify
ferm-s, firm, fast
fer-s, fier-s, wild, savage, cruel,
    proud
figura, face, manner
filha, filla, filia, daughter
filh-s, fill-s, fil-s, son
fi-s, fin-s, end, peace, accord
fi-s, fin-s, fine, pure, faithful,
    true
fizel-s, faithful, true
flama, flame
flautellar, to play the flute
flestellar, to play the pipes
florir, flurir, to flower, bloom ;
    past part., in flower
flor-s, flower, bloom
foc-s, foc-x, fire
foill- v. folh-
folejar, follejar, to play the
    fool
folha, foilla, fuelha, leaf,
    foliage
fol-s, foolish
fondar, to found, ground
fon-s, font-z, fountain, spring
foras, for, without, outside

formar, to form, create, paint
forsar, to force, compel
fort-z, strong, stout, difficult
franc-s, franc-x, frank, free, noble
franher, fraigner (*v.* list), to break
fresc-s, fresh
fron-s, forehead, face
frucha, fruit
fruit-z, frug-z, fruit
fugir (*v.* list), to flee

Gaire, gaires, much, very; with neg., not at all, nothing
gai-s, gay-s, gay, joyous, happy
gajan-s, giant
ganda, escape
gap-s, joke, raillery, pleasantry
garar, to guard, keep, regard
gardar, guardar, to keep, preserve, guard, guarantee
garir, guarir, guerir, to heal, preserve
gay- *v.* **gai-**
gazanhar, to win, obtain
genitiu-s, genitive
genologia, genealogy
gen-s, gen-z, gent-s, people, nation, men
gen-s, jen-s; adv., **gen, gent**; compar., **genser, gencer**, gentle, sweet, beautiful, good
gentet, prettily, nicely
ges, gens, jes, not, not at all
gesta, history, story, manner
getar, gitar, to cast, push, drive
giga, gigue (musical instrument)
gilos, jelos, jealous
ginhozamens, ingeniously
ginolho-s, knee
gitar *v.* **getar**
glatz, ice
gleiza, glieiza, church
glorios, glorious

gola, gullet, gluttony
governaire, guide, pilot
governamen-s, government, direction
graile-s, neat, svelte
gramatica, grammar
granar, to produce, yield fruit.
gran-s (fem. **granda**), great, large
grat-z, grace, will, wish
grazimen-s, thanks
greu-s, grieu-s; adv., **greu**, hard, difficult
gronire, grumbler
gua- *v.* **ga-**
guerra, war
guidar, guizar, to guide
guiren-s, gueren-s, guarantee
guisamen-s, manner
guiza, guisa, manner, method, measure

H- *v.* **a-, e-, i-, o-, u-**

I, y, hy, there, therein (Fr. y)
il, ilh, ill, *v.* **el**
in *v.* **en**
ins, inz, inside, within
intaizi-s, immaculate
interjectio-s, interjection
intrar, entrar, to enter, begin
irat-z, angry, sad
irritar, to irritate

Ja, already, henceforth, ever; with a neg., certainly not; although
jamai, jamais, ever; with a neg., never
jauzir, gauzir, to enjoy, rejoice
jazer, jacer, jasser, to lie, lie down
jejunar, to fast
jelos *v.* **gilos**
joc-s, joc-x, game, joy
jogar, jugar, to play at, be amused
joglar-s, juglar-s, jongleur
joi-s, joy-s, joy, delight

joja, joy
jojos, joyous, gay
jonher, junher, to join, assail
jorn-s, day
jos, jotz, under, below
joven-s, youth
jove-s, young
ju- cf. jo-
juec-s v. joc-s
jugos v. jojos
jurar, to swear
jusqua, until
just-s, just
jutjar, jutgar, to judge, condemn
Juzeu-s, Juzieu-s, Jew
juzizi, judgment

K- v. c-
ki v. qui

Labor-s, labour, tillage
lai, lay, la, there, therein
lais, lay, song
laissar, to let, allow, leave, cease ; se laissar en, to have confidence in
ˈana, wool
languir, to languish, pine
larc-s, large, liberal ; larc, adv., at ease
largamen, liberally, freely
lassar, to tire, weary ; reflex. to be weary
lati-s, Latin
lat-z, large
latz, las, side ; prep., at the side of, near
laus, lau, praise
lauzar, lausar, to praise, approve
lauzengamen-s, calumny, slander
lauzengier-s, slanderer, backbiter
lavar, to wash
lectoari, electuary
lei-s, ley-s, law, faith, Scriptures
lejalmens, loyally

lejal-s, loyal, faithful, true
lejaltat-z, loyalty
len, far
lengua, lenga, language, speech
letra, letter, book
letz (v. list), impers., it is allowed
leugier-s, light, volatile
leu-s, lieu-s, light, easy
levar, to raise, take away, go away
lezer-s, leisure
ligansa, homage
lis, lily
lo, la, def. article (v. gram.)
loc-s, loc-x, place, dwelling, opportunity
Lodoic-s, Louis
loinda-s, distant, far
lonc-s, long-s, long
londa-s v. loinda-s
lonhar, to remove, take away
lor, poss. adj., their
lum-s, light
luzir, to shine, glitter

Maestre v. maistre
main-s, manh-s, many, several
maire, maire-s, mother
mai-s, may-s, May
mais, mai, more, further, but, at most ; no mais, ja mais no, never
maistre, maestre, master
majer, maer, greater ; subs., ancestor
malamen, wickedly, cruelly
maleza, wickedness, spitefulness
mal-s, bad, wicked, evil ; subs., evil, misfortune ; mal, adv., ill, little
malvat-z, bad, wicked
mandar, to command, send, send for
mandil-s, serviette
mandurar, to play the lute.
maneira, manera, maniera, manner, way, custom

9

manejar, to soothe, caress
maner (*v.* list), to dwell
manh-s *v.* main-s
manicorda, monochord
manjar, mangar, to eat; subs. eating
mantel-s, mantle
maridamen-s, marriage
marina, sea, sea-coast
mari-s, of the sea, marine
mar-s, sea
martire, martir, martyrdom
martz, mars, March
mas, ma, mes, but; with neg., only; since, when, besides
ma-s, hand
masculi-s, masculine
may- *v.* mai-
medecina, mezina, medicine, healing
medeis *v.* mezeis
meils *v.* melhs
meins, menhs, less; al menhs, at least; mens es, there is wanting
melher, meiller, better
melhs, meills, milhs, more, further, better
membrar, recall, bear in mind
menar, to bring, conduct
menhs *v.* meins
menre, less, smaller, younger
mentir, to lie
mento-s, chin
meravilhar, meravelhar, meraveillar, to marvel, wonder
mercat-z, price, market
merce-s, mercy, grace, pity
mermar, to diminish, deprive, decrease
mes, month
mesclar, to mix, mingle, embroil
mespreizo-s, blame
messa, mass
messatge-s, messatje-s, message, messenger
messatgier-s, messenger

mestier-s, business, duty, métier
meteis *v.* mezeis
metge-s, physician, doctor
metre (*v.* list), to put, place, bring, make
meu-s, mieu-s, poss. adj., my
mezeis, meteis, medeis, same, self
mil, thousand
milier-s, a thousand
miralh-s, mirror
mirar, to regard, look at; reflex., to admire one's self
mitigar, to soften, mitigate
moill- *v.* molh-
molhar, moillar, to moisten
molher, moiller, wife, spouse
molt-z *v.* moutz
mon-s, mond, world
morir (*v.* list), to die, slay
mort-z, death
mort-z, dead
mostier-s, monastery
mostrar, to show, prove
mot-z, word, words (of a song)
mout-z, molt-z, many; molt, adv., much, very
mover (*v.* list), to move, begin, rouse, come, go
musar, to play the bagpipes
mut-z, fem. muda, mute

Nafrar, to wound
naissensa, nayssensa, birth
naisser (*v.* list), to be born
nas, nose
natura, nature
nau-s, ship
navejamen-s, ship
ne *v.* en
ne *v.* ni
nebot *v.* nep-s
negu-s, negun-s, degu-s, nen-gu-s, dengu-s, anyone, no one
neis, neus, ne ges, very, still, so
neisu-s, no one
nep-s, obl. nebot, nephew
neu-s, nieu-s, snow

neutri-s, neither

ni, ny, ne, neither, nor, and not

nien-s, neen-s, nothing, nothing at all; per nient, in vain

niva, cloud

no, non, no, not; no ... que, only; used pleonastically after a comparative

nobleza, noblessa, nobility

noi = no i

noirim-s, food

noirissa, nurse

noitz, night

nol = no lo, la, li

nols = no los, las

nombre-s, number

nominatiu-s, nominative

nom-s, name, noun

non = no

nos = no se, no us

nos, pers. pron., we

nostre-s, our

notar, to mark

nous = no vos

novel-s, noel-s, new

noy- v. noi-

nul-s, nulh-s, nuills, no one

nut-z, nu-s, naked

O, ho, vo, or; either ... or

o, vo, it

o, where

obedir, to obey

oblidamen-s, forgetfulness

oblidar, to forget

obra, work

obrir, ubrir, to open; past part., open

obs v. ops

oil-s v. olh-s

oit, ueich, eight

ol = o with article

oler, to smell

olh-s, oill-s, oil-s, eye

om, ome, homs, on, man, husband, one

ombra, shade

omnipoten-s, omnipotent

on, un, vont, where, whence

onher, to anoint

onorablamens, honourably

onor-s, honor-s, honour, domain

onques v. anc

ops, obs, need

ora, hora, hour, time

orgoillar, to be enraged

orgolh-s, orgoil-s, anger, pride

orgue-s, organ

ostalier-s, host

Pagar, payer, to pay, satisfy

paga-s, paja-s, pagan

paire, paer, father

pais, pays, country, land

paisser (v. list), to nourish, feed

palat-z, palais, palace

pantais, trouble, care

paor-s, fear, terror

paratge-s, paratje-s, rank, birth

paren-s, relation, kinsman

paria, company, intercourse

parlar, to speak, talk

par-s, pair, equal, kinsman; sa par, her like

participi-s, participle

partimen-s, parting, separation, jeu-parti

partir, to share, separate, assign

part-z, part, portion; prep., besides, above

parvensa, appearance, manner

pa-s, pan-s, bread

pasar, passar, to pass, traverse, surpass, live

pastorela, pastourelle

pastre, shepherd

patz, pas, peace, repose

pauc-s, little, poor; pauc, little

pauzar, to place, put, establish

peccaire, obl. peccador, sinner

peccar, to sin, fail

peccat-z, sin, fault

peiro-s, steps, perron

peitrina, chest

9 *

pejer, worse
pel = per lo, la
pels = per los, las
pel-s, skin
pel-s, hair
pena, pain
pensamen-s, thought, care
pensar, pessar, to think
pensiu-s, pensive
per, pre, prep., through, after, in, by, in place of, during; per que, why, in order that
perdonar, to pardon
perdre, to lose
perfiechamens, perfectly
perir, to perish, be lost
pero, but, however; pero que, because, since
pertot, everywhere
pe-s, foot
pess- cf. pens-
petit-z, little
pezar, to weigh, have weight, displease
piucela, maiden, virgin
piu-s, f. pia, pious
plaissat-z, hedge
planher (v. list), to complain, lament
planh-s, plaint, lament
pla-s, plans, clear, polished, simple
plazer, placer (v. list), to please; part. pres., plazen-s, agreeable, beautiful, pleasing
ple-s, plen-s, full, entire
plevir, to engage, promise
ploja, plueja, rain
plor-s, lament, tear
plural-s, plural
plus, pus, more, further; is used to form the compar. and superlat.
poble-s, pobol-s, people
pobolamen-s, population
poder (v. list), to be able; subs., power, might
poderos, powerful, mighty
pois, pueis, puis, since, after, when

poissas, afterwards, then
ponh-s, poin-s, point-z, point; with neg., nothing, not at all
ponh-s, poing-s, fist
portar, to carry, direct
port-z, harbour; door
pos, pus, since, when
prat-z, meadow,
prec-s, prec-x, prayer
pregar, prejar, preguar, to pray, ask
premier-s, primier-s, first; —— de, que, before that
prendeire, one who takes
prendre, penre (v. list), to take, seize, begin; arrive, go
prestre, priest
pretz, price, value
prezar, to value, estimate; pres. part., valued, valuable
primitiu-s, primitive
prim-s, first, fine, subtle; al prim, at first
printems, spring
pro, enough, much
proaire, one who tries, or tests
probainamen-s, propagation
proeza, proessa, prowess, valour
prometre, to promise
pronom-s, pronoun
propdanamens, near
prophetizamen-s, prophecy
propi-s, proper
pro-s, pro-z, brave, virtuous, generous, noble
pur-s, pure, true

Qua- cf. ca-
qualitat-z, quality
qual-s, cal-s, who, which; qual que, some
quan, can, quant, cant, when
quan, quant, how much
quatorze, fourteen
quatre, catre, four
que, quez, ques, that, in order that, while, because, for; than

que, ques, interrog. and rel. pron.

querre, querer (*v.* list), to complain, seek, ask

qui, ki, chi, who, which

quo *v.* **co**

quo, that, this

Radeire, barber

rai-s, ray-s, ray, sun

raizo-s *v.* **razo-s**

rancurar, to lament

rasim-s, raisin

Rassa, nickname of the eldest son of Henry II

raza, root

razitz, root

razo-s, reason, argument, subject

recebre (*v.* list), to receive, conceive

recepta, receipt

recepte-s, asylum, refuge

reclamar, to call, lament

recobrir, to re-cover

recomençar, to recommence

refermar, to strengthen

refranher, to repeat, claim

refrescar, to refresh

regina *v.* **reina**

regisme-s, kingdom

regla, regola, rule

reina, reyna, regina, queen

rei-s, rey-s, king

remaner, to remain, cease, end

remembrar, to recall, remember

remirar, to regard, look at

rendre (*v.* list), to give back, give, produce; reflex., to surrender

renhamen-s, reign

renhar, reignar, to reign

repaus, repose

repensar, to think again

repropchier-s, proverb

re-s, re, ren, thing, quantity, a little, something; with a neg., nothing

resperir, to wake

resplandor-s, splendour

respos, response, refrain

ressidar, to rouse, wake

retener, to hold back, prevent, abstain

retentir, to resound

retomba, bottle

retornar, to return, turn back

retraire, to hold back, return, relate, reproach, say

retroensa, a form of composition

reva, dream

revelamen-s, revelation

revelhar, to arouse

ricor-s, nobility, honour, riches

ric-s, ric-x, powerful, rich, great

rire (*v.* list), to laugh, joke

ris, laugh, smile

romans, the Romance language

romans, romance

rosa *v.* **roza**

rota, a Celtic instrument

roza, rose

rudessa, harshness, rudeness

Saber, saver (*v.* list), to know, comprehend

saber-s, knowledge, sense

saboros, savoros, sweet, savoury

sabor-s, savor-s, savour, taste, pleasure

sagelar, to seal

sagel-s, seal

sagrar, to sanctify, consecrate

sai, sa, here

sain-s, sans-s, sanct, saint

salir, salhir, to leap, go out

saludaire, greeting, saluting

salut-z, salud, safety, health, salutation

salvaire, saviour, preserver

salvamens, safety, health

salvar, to save, protect

salvatge-s, salvatje-s, savage, wild, harsh

sanar, to heal

sanct *v.* **sains**

sanctitat-z, santetat-z, saintliness

santat-z, health
saur-s, blond, fair
sauteri-s, psalter
saver *v.* saber
saviamens, wisely
savi-s, wise
savor- *v.* sabor-
sazo-s, saso-s, season, time, opportunity
se *v.* si
se, si, sy, reflex. pronoun
sec-s, dry
segle-s, century, time, world, life
segon, according to; segon que, as
seign-, sein-, *v.* senh-
seis, six
semblan-s, appearance, mien, look
semblar, to resemble, seem, appear; pres. part., like
semelhar, to resemble
sener *v.* senher
senes *v.* ses
senestre-s, left
senher, seigner, sener, sir, master, husband
senhorejamen-s, dominion, master
sen-s, sen-z, sent-z, sense, wit, reason
sentir, to feel, prove, try
sercle-s, ring, circle
sermar, to prepare
sermonamen-s, sermon
serpen-s, serpent
ser-s, evening
serven-s, servant, servitor
serventa, maid-servant
serventes, a form of composition
servir, to serve, merit
servire, servant; obl. servidor
ses, sens, senes, without
se-s, bosom
ses = si se
set, seven
setmana, week
sezer, seder, seyre (*v.* list),

to sit, be seated; be sezen, prosperous
si, se, if; si no, unless
si, so, thus; used in making a transition; si cum, for example, as; although
sius, sieus = si vos
signe-s, sign, miracle
significar, to show, signify
sillaba, syllable
singular-s, singular
sitot, although
siular, to whistle, pipe
so, zo, ço, this, that, it
sobeira, sobira-s, superior, elect
sobern-s, stream, current
sobre, on, against, above, beyond
sobrepojar, to mount too high
socors, succour, help
sofranher, to be wanting, to abandon
sofrir, suffrir, to suffer, allow, consent, abstain
sojornar, to sojourn, dwel
sojorn-s, sojourn
solamens, alone, only; mas s., only
solassar, solaçar, to divert, console
solat-z, solace, pleasure
solelhar, impers., the sun shines
solelh-s, soleil-s, sun
soler (*v.* list), to be wont
sol-s, alone; sol, adv., only, if only
sol-s, soil
sol-s, sun
somelhar, to sleep
som-s, sleep, dream
sonar, to sound, call, speak
sonh-s, care
soplejar, to supplicate, pray
soptozamen, suddenly
sor, sorre, obl. seror, sister
sordejer, worse
sort-z, lot, fortune
so-s, poss. adj., his, hers, its

so-s, son-s, sound, melody
sospirar, to sigh
sospir-s, sigh
sostener, to sustain, support, preserve
soven, sovent, often
suau-s, soau-s, sweet, calm
substancia, substance
suf- cf. sof-
sus, on, above, over

Tafur-s, deceitful cowardly
talan-s, talen-s, envy, wish
tal-s, such, some; tal, so
tanher (v. list), it is fitting, necessary; to agree
tan-s, adv., tan, tant, so great, so many, such; cen tans, a hundred times as much; tan ni quan, little nor much, nothing
temer, to fear
tempesta, tempest
tempradura, melody
temps, tems, time, season, weather
teneire, possessor
tener (v. list), to hold, have, retain, consider, behave; refl., abstain
tanher, to tint, obscure
terra, land, property
tezauramen-s, treasure
tezaur-s, treasure
toalha, toailla, serviette
toizo-s, fleece
tolre, (v. list), to take away, take
tombar, to tumble, cut capers
tondeire, barber
tornar, to turn, return, change, become
torn-s, turn, repetition
tostemps, always
tot-z, all, each, whole; tot, entirely
trab- cf. treb-
trahir, trair (v. list.), to draw, conduct, go, except, suffer; traire fors, to except; reflex., to approach

trametre, to send
trasgitamen-s, juggling
trastot-z = tot-z
trebalha, trabalha, misery, anxiety
trebalhar, treballar, to torment, trouble, be fatigued, work
trebalh-s, trouble, pain, chagrin
trei, tres, three
tremoja, hopper, mill-hopper
trencamen-s, breaking
trenta, thirty
triadamens, neatly
triar, to choose, distinguish
triplar, to treble
tro, until; tro que, to such a point that
troba, invention
trobar, to find, sing, compose
troja, sow
trop, too much, too, very
truan-s, vagrant, beggar
tut-z v. tot-z

Ufrir, uffrir, to open
uma-s, huma-s, humane, kind
u-s, un-s, one
uzadamens, usually
uzura, usury

Vair-s, vaire-s, varied, various, different
valen-s, valiant, brave
valer (v. list), to be worth, profit, aid
valor-s, valour, worth, virtue
vas v. ves
veiri-s, of glass
vejaire-s, mien, appearance; m'es v., it appears to me
velhar, to wake
vencer (v. list), to conquer, win
venir (v. list), to come, agree
venjamen-s, vengeance
ven-s, wind
ventailla, vizor
verai-s, true, sincere
verbe-s, verb
verdor-s, verdure, spring

verga, rod
vergina, virgin
verge-s, virgin
vergier-s, garden
vermelh-s, red
ver-s, true; truth; **perver**, truly
vers, verse, poem
vertatz-, truth
vert-z, green
ves *v.* vetz
ves, vas, vers, towards, against
vestimen-s, vesture, clothing
vetz, ves, time
vezar, to prove; past part., tried, adroit
vezer (*v.* list), to see
vezi-s, near, neighbouring
via, way
vianda, food
viatz, quick
vida, via, life

viellart-z, old man
vila-s, rustic, uncourtly
vint, twenty
violadura, an air of the viol
violar *v.* viular
virar, to turn, change
vi-s, vin-s, wine
viular, to play the viol
viure (*v.* list), to live; **a mon viven**, in my life
viu-s, living, alive
vocatiu-s, vocative
voit-z, *f.* voja, empty.
voler (*v.* list), to wish, desire
volontat-z, will, wish
volvre (*v.* list.), to turn, change, attune
vostre, your
vulgar-s, the vernacular, common speech

APPENDIX.

SELECT PROVENÇAL BIBLIOGRAPHY.

(*cf.* Bartsch, Grundriss zur Geschichte der Provenzalischen Literatur.)

I.—Lexicons, Grammars, &c.

DIEZ, Grammatik der romanischen Sprachen, Bonn, 1870
RAYNOUARD, Grammaire comparée des langues de l'Europe latine Paris, 1820
DIEZ, Altromanische Glossare, Bonn, 1865
DIEZ, Provençal Dictionary, Williams & Norgate, London
RAYNOUARD, Lexique Roman, Paris, 1838
RAYNOUARD, Élémens de la Grammaire de la langue romane avant l'an 1000, Paris, 1829
F. GUESSARD, Grammaires provençales de Hugues Faidit et de Raymond Vidal de Besaudun, 2nd ed. Paris, 1858
E. STENGEL, Die beiden ältesten provenzalischen Grammatiken, Marburg, 1878
DEMATTIO, Grammatica della lingua provenzale, Innsbruck, 1880

II.—History, Literature, &c.

DIEZ, Die Poesie der Troubadours, Zwickau, 1826. (Transl. into French by Roisin, Paris, 1845.)
DIEZ, Leben und Werke der Troub. Ein Beytrag zur näherer Kenntnisse des Mittelalters, Zwickau, 1829

SISMONDI, Littérature du Midi de l'Europe. Translated. 2 vols. Bohn's Library, 1884

DE LAVELEYE, Histoire de la Langue et de la Littérature provençale, Brussels, 1845

VON SCHLEGEL, Observations sur la Littérature provençale : Essais Littéraires et Historiques. Bonn, 1842. Transl. Bohn, 1884

G. C. LEWIS, An Essay on the Origin and Formation of the Romance Languages. Oxford, 1835. Lond. 1862

FAURIEL, Histoire de la Poésie provençale. Cours fait à la Faculté des Lettres à Paris, 2 vols., Paris, 1846

GALVANI, Osservazioni sulla poesia de' Trovatori, Modena, 1829

MILÁ Y FONTANALS, De los Trovadores en España, Barcelona, 1861

P. MEYER, Recherches sur l'épopée française, Paris, 1867

L. GAUTIER, Les épopées françaises, Paris, 1868

ED. BÖHMER, Die provenzalische Poesie der Gegenwart, Halle, 1870

F. HUEFFER, The Troubadours : a History of Provençal Life and Literature in the Middle Ages, London, 1878

RUTHERFORD, The Troubadours ; their Loves and Lyrics, London, 1876

BARTSCH, Grundriss zur Geschichte der provenzalischen Literatur, Elberfeld, 1872

POITEVIN PEITAVI, Mémoires pour servir à l'histoire des jeux floraux, Toulouse, 1815

JOSÉ COLL Y VEHI, La sátira provenzal, Madrid, 1861

BRINKMEYER, Rügelieder der Troubadours, Halle, 1847

F. WOLF, Ueber die Lais, Sequenzen und Leiche, Heidelberg, 1841

KALISCHER, Observationes in poesim Romanensem, Berol. 1866

P. MEYER, Le salut d'amour dans les littératures provençale et française, Paris, 1867

BARTSCH, Die lateinischen Sequenzen des Mittelalters, Rostock, 1868

III.—Text ; Critical and Annotated Editions (General).

RAYNOUARD, Choix des poésies originales des Troubadours, 6 vols. Paris, 1816-21

DIEZ, Altromanische Sprachdenkmale, Bonn, 1846

FAURIEL, Collection des documents inédits, Paris, 1837

E. DU MERIL, Poésies inédites du Moyen-âge, Paris, 1854

BRINKMEYER, Blumenlese aus den Werken der Troubadours, Halle, 1849

DELIUS, Ungedruckte provenzalische Lieder, Bonn, 1853

MAHN, Die Werke der Troubadours, Berlin, 1855

MAHN, Gedichte der Troubadours, Berlin, 1871

KANNEGIESSER, Gedichte der Troubadours, Tübingen, 1852

Paul Heyse, Romanische Inedita, Berlin, 1856

Bartsch, Provenzalisches Lesebuch, Elberfeld, 1855

Bartsch, Denkmäler der provenzalischen Literatur, Stuttgart, 1856

Bartsch, Chrestomathie provençale, accompagnée d'une grammaire et d'un glossaire, Elberfeld, 4th ed., 1880.

IV.—Monographs.

Diez, Zwei altromanische Gedichte, Bonn, 1852

W. Holland and A. Keller, Die Lieder Guillems IX. von Peitieu, Tübingen, 1850

C. Sachs, Le Trésor de Pierre de Corbiac, Brandenbourg, 1859

C. A. F. Mahn, Die Biographien der Troubadours, Berlin, 1853

Gatien-Arnoult, Monumens de la litt. romane depuis le 14e siècle, Toulouse, 1859

C. Arnaud, Ludus S. Jacobi, mystère provençal, Marseilles, 1858

K. Bartsch, Sancta Agnes, prov. geistliches Schauspiel, Berlin, 1869

K. Bartsch, Die Lieder Peire Vidals, Berlin, 1857

C. Sachs, La vie de Ste-Énimie, Berlin, 1857

P. Meyer, Le Roman de Flamenca, Paris, 1865

Sardou, La vie de S. Honorat, Coulommiers, 1858

W. J. A. Jonckbloet, Chansons de Geste des XIe et XIIe siècles, 2 vols. The Hague, 1854

L. Clarus, Wilhelm von Aquitanien, Münster, 1865

G. Paris, Histoire poétique de Charlemagne, Paris, 1865

P. Meyer, Anciennes poésies religieuses en langue d'oc, Paris, 1860

Mignard, Le roman de Girart de Roussillon, Paris, 1858

Philippson, Der Mönch von Montaudon, Halle, 1873

F. Hüffer, Der Troubador Guillem de Cabestanh, Berlin, 1869

A. Stimming, Der Troubadour Jaufre Rudel, Kiel, 1873

A. Stimming, Bertran de Born, sein Leben und seine Werke, Halle, 1879.

V.—Periodicals: Foreign.

Jahrbuch für romanische und englische Literatur

Archiv für das Studium der neueren Sprachen

Germania

Revue des sociétés savantes

Le Parnasse Occitanien (Toulouse)

Journal des Savants

Revue Critique

Revue des langues romanes

Archives des missions scientifiques et littéraires

Rivista di Filologia romanza.

VI.—English Periodical Literature

(The numbers indicate the Volume.)

Edinburgh Review, 43, 62, 88
Foreign Quarterly, 12, 16, 28
London Quarterly, 4
British Quarterly, 54
Blackwood, 39, 40
Macmillan, 36, 38, 43
Cornhill, 26
Belgravia, 30
Bentley, 19, 20, 56
Temple Bar, 4
Tinsley, 14, 15, 16, 17
Gentleman's Magazine, new series 17
Fraser, 29, 104
Westminster Review, 110
Atlantic Monthly, 38
North American, 70
North British, 47, 53
London Society, 30
National Review, 7.

INDEX.

WILLIAMS AND NORGATE'S

LIST OF

𝔉rench, 𝔊erman, 𝔍talian, 𝔏atin anò 𝔊reek,

AND OTHER

SCHOOL BOOKS AND MAPS.

𝔉rench.

FOR PUBLIC SCHOOLS WHERE LATIN IS TAUGHT.

Eugène (G.) The Student's Comparative Grammar of the French Language, with an Historical Sketch of the Formation of French. For the use of Public Schools. With Exercises. By G. Eugène-Fasnacht, French Master, Westminster School. 10th Improved Edition. Square crown 8vo, cloth.   *5s.*

<div align="center">Or Grammar, 3s. ; Exercises, 2s. 6d.</div>

"The appearance of a Grammar like this is in itself a sign that great advance is being made in the teaching of modern languages. . . . . The rules and observations are all scientifically classified and explained."—*Educational Times.*

"In itself this is in many ways the most satisfactory Grammar for beginners that we have as yet seen."—*Athenæum.*

Eugène's French Method. Elementary French Lessons. Easy Rules and Exercises preparatory to the "Student's Comparative French Grammar." By the same Author. 7th Edition. Crown 8vo, cloth.   *1s. 6d.*

"Certainly deserves to rank among the best of our Elementary French Exercise-books."—*Educational Times.*

Delbos. Student's Graduated French Reader, for the use of Public Schools. I. First Year. Anecdotes, Tales, Historical Pieces. Edited, with Notes and a complete Vocabulary, by Leon Delbos, M.A., of King's College, London. Crown 8vo, cloth.   *2s.*

———— The same. II. Historical Pieces and Tales. Crown 8vo, cloth.   *2s.*

Little Eugène's French Reader. For Beginners. Anecdotes and Tales. Edited, with Notes and a complete Vocabulary, by Leon Delbos, M.A., of King's College. Crown 8vo, cloth.   *1s. 6d.*

Krueger (H.) Short French Grammar. 5th Edition. 180 pp. 12mo, cloth. 2s.

Victor Hugo. Les Misérables, les principaux Episodes. With Life and Notes by J. Boïelle, Senior French Master, Dulwich College. 2 vols. Crown 8vo, cloth. Each 3s. 6d.

Foa (Mad. Eugen.) Contes Historiques. With Idiomatic Notes by G. A. Neveu. 2nd Edition. Crown 8vo, cloth. 2s.

French Classics for English Schools. Edited, with Introduction and Notes, by Leon Delbos, M.A., of King's College. Crown 8vo, cloth.

No. 1. Racine's Les Plaideurs. 1s. 6d.
No. 2. Corneille's Horace. 1s. 6d.
No. 3. Corneille's Cinna. 1s. 6d.
No. 4. Molière's Bourgeois Gentilhomme. 1s. 6d.
No. 5. Corneille's Le Cid. 1s. 6d.
No. 6. Molière's Précieuses Ridicules. 1s. 6d.
No. 7. Chateaubriand's Voyage en Amérique. 1s. 6d.
No. 8. De Maistre's Prisonniers du Caucase and Lepreux d'Aoste. 1s. 6d.

[*To be continued.*]

Lemaistre (J.) French for Beginners. Lessons Systematic, Practical and Etymological. By J. Lemaistre. Crown 8vo, cloth. 2s. 6d.

Roget (F. F.) Introduction to Old French. History, Grammar, Chrestomathy, Glossary. 400 pp. Crown 8vo, cl. 6s.

Tarver. Colloquial French, for School and Private Use. By H. Tarver, B.-ès-L., late of Eton College. 328 pp., crown 8vo, cloth. 5s.

Ahn's French Vocabulary and Dialogues. 2nd Edition. Crown 8vo, cloth. 1s. 6d.

Delbos (L.) French Accidence and Minor Syntax. 2nd Edition. Crown 8vo, cloth. 1s. 6d.

——— Student's French Composition, for the use of Public Schools, on an entirely new Plan. 250 pp. Crown 8vo, cloth. (About 3s.)

Vinet (A.) Chrestomathie Française ou Choix de Morceaux tirés des meilleurs Ecrivains Français. 11th Edition. 358 pp., cloth. 3s. 6d.

Roussy. Cours de Versious. Pieces for Translation into French. With Notes. Crown 8vo. 2s. 6d.

Williams (T. S.) and J. Lafont. French Commercial Correspondence. A Collection of Modern Mercantile Letters in French and English, with their translation on opposite pages. 2nd Edition. 12mo, cloth. 4s. 6d.

For a German Version of the same Letters, vide p. 4.

Fleury's Histoire de France, racontée à la Jeunesse, with Grammatical Notes, by Auguste Beljame, Bachelier-ès-lettres. 3rd Edition. 12mo, cloth boards. 3s. 6d.

Mandrou (A.) French Poetry for English Schools. Album Poétique de la Jeunesse. By A. Mandrou, M.A. de l'Académie de Paris. 2nd Edition. 12mo, cloth. 2s.

German.

Schlutter's German Class Book. A Course of Instruction based on Becker's System, and so arranged as to exhibit the Self-development of the Language, and its Affinities with the English. By Fr. Schlutter, Royal Military Academy, Woolwich. 5th Edition. 12mo, cloth. (Key, 5s.) 5s.

Möller (A.) A German Reading Book. A Companion to Schlutter's German Class Book. With a complete Vocabulary. 150 pp. 12mo, cloth. 2s.

Ravensberg (A. v.) Practical Grammar of the German Language. Conversational Exercises, Dialogues and Idiomatic Expressions. 3rd Edition. Cloth. (Key, 2s.) 5s.

——— English into German. A Selection of Anecdotes, Stories, &c., with Notes for Translation. Cloth. (Key, 5s.) 4s. 6d.

——— German Reader, Prose and Poetry, with copious Notes for Beginners. 2nd Edition. Crown 8vo, cloth. 3s.

Weisse's Complete Practical Grammar of the German Language, with Exercises in Conversations, Letters, Poems and Treatises, &c. 4th Edition, very much enlarged and improved. 12mo, cloth. 6s.

——— New Conversational Exercises in German Composition, with complete Rules and Directions, with full References to his German Grammar. 2nd Edition. 12mo, cloth. (Key, 5s.) 3s. 6d.

Wittich's German Tales for Beginners, arranged in Progressive Order. 26th Edition. Crown 8vo, cloth. 4s.

―――― German for Beginners, or Progressive German Exercises. 8th Edition. 12mo, cloth. (Key, 5s.) 4s.

―――― German Grammar. 10th Edition. 12mo, cloth. 4s. 6d.

Schinzel (E.) Child's First German Course; also, A Complete Treatise on German Pronunciation and Reading. Crown 8vo, cloth. 2s. 6d.

―――― German Preparatory Course. 12mo, cloth. 2s. 6d.

―――― Method of Learning German. (A Sequel to the Preparatory Course.) 12mo, cloth. 3s. 6d.

Apel's Short and Practical German Grammar for Beginners, with copious Examples and Exercises. 3rd Edition. 12mo, cloth. 2s. 6d.

Sonnenschein and Stallybrass. German for the English. Part I. First Reading Book. Easy Poems with interlinear Translations, and illustrated by Notes and Tables, chiefly Etymological. 4th Edition. 12mo, cloth. 4s. 6d.

Williams (T. S.) Modern German and English Conversations and Elementary Phrases, the German revised and corrected by A. Kokemueller. 21st enlarged and improved Edition. 12mo, cloth. 3s. 6d.

―――― and C. Cruse. German and English Commercial Correspondence. A Collection of Modern Mercantile Letters in German and English, with their Translation on opposite pages. 2nd Edition. 12mo, cloth. 4s. 6d.

For a French Version of the same Letters, vide p. 2.

Apel (H.) German Prose Stories for Beginners (including Lessing's Prose Fables), with an interlinear Translation in the natural order of Construction. 12mo, cloth. 2s. 6d.

―――― German Poetry. Nearly 300 Pieces selected from 70 different Authors. Crown 8vo, cloth. 5s.

―――― German Prose. A Collection of the best Specimens of German Prose, chiefly from Modern Authors. 500 pp. Crown 8vo, cloth. 3s.

Andersen (H. C.) Bilderbuch ohne Bilder. With Explanatory Notes, &c., and Vocabulary, by Alphons Beck. 2nd Edition. 12mo, cloth. 2s.

Chamisso's Peter Schlemihl. With Notes and Vocabulary, by M. Förster. Crown 8vo, cloth. 2s.

Lessing's Emilia Galotti. With Introduction and Notes by G. Hein. 12mo, cloth. 2s.

—————— Minna von Barnhelm. With Notes and a Vocabulary, by J. A. F. Schmidt. 2nd Edition. 12mo, cloth. 2s. 6d.

Goethe's Hermann und Dorothea. With Notes and Vocabulary, by M. Förster. 12mo, cloth. 2s. 6d.

—————— Hermann und Dorothea. With Grammatical Notes by A. von Ravensberg. Crown 8vo, cloth. 2s. 6d.

—————— Iphigenie auf Tauris. With Notes by Prof. Attwell. 12mo, cloth. 2s.

—————— Egmont. With Notes and Vocabulary, by H. Apel. 12mo, cloth. 2s. 6d.

Schiller's Maria Stuart, with copious Grammatical, Explanatory, and Historical Notes, by Moritz Förster. Crown 8vo, cloth. 2s. 6d.

—————— Minor Poems and Ballads, with Notes by Arthur A. Vernon, T.C.D. 12mo, cloth. 2s.

—————— Lied von der Glocke (the Song of the Bell), and other Poems and Ballads. With Grammatical Notes and Vocabulary, by Moritz Förster. Crown 8vo, cloth. 2s.

—————— Song of the Bell, German Text, with English Poetical Translation on the opposite pages, by J. Hermann Merivale, Esq. 12mo, cloth. 1s.

Goldschmidt (H. E.) German Poetry. A Selection of the best Modern Poems, with the best English Translations on opposite pages. Crown 8vo, cloth. 5s.

Hauff's Mærchen. A Selection from Hauff's Fairy Tales. The German Text, with a Vocabulary in foot-notes. By A. Hoare, B.A. Crown 8vo, cloth. 3s. 6d.

Nieritz. Die Waise, a German Tale, with Notes and Vocabulary, by E. C. Otte. 12mo, cloth. 2s.

Carové (J. W.) Mæhrchen ohne Ende (The Story without an End). 12mo, cloth. 2s.

Fouque's Undine, Sintram, Aslauga's Ritter, die beiden Hauptleute. 4 vols. in 1. 8vo, cloth. 7s. 6d.

Undine. 1s. 6d.; cloth, 2s.   Aslauga. 1s. 6d.; cloth, 2s.
Sintram. 2s. 6d.; cloth, 3s.   Hauptleute. 1s. 6d.; cloth, 2s.

Latin and Greek.

Euripides' Medea. The Greek Text, with Introduction and Explanatory Notes for Schools, by J. H. Hogan. 8vo, cloth.   *3s. 6d.*

———— **Ion.** Greek Text, with Notes for Beginners, Introduction and Questions for Examination, by Dr. Charles Badham, D.D. 2nd Edition. 8vo.   *3s. 6d.*

Æschylus. Agamemnon. Revised Greek Text, with literal line-for-line Translation on opposite pages, by John F. Davies, B.A. 8vo, cloth.   *3s.*

Platonis Philebus. With Introduction and Notes by Dr. C. Badham. 2nd Edition, considerably augmented. 8vo, cloth.   *4s.*

———— **Euthydemus et Laches.** With Critical Notes and an Epistola critica to the Senate of the Leyden University, by Dr. Ch. Badham, D.D. 8vo, cloth.   *4s.*

———— **Symposium,** and Letter to the Master of Trinity, "De Platonis Legibus,"—Platonis Convivium, cum Epistola ad Thompsonum edidit Carolus Badham. 8vo, cloth. *4s.*

Sophocles. Electra. The Greek Text critically revised, with the aid of MSS. newly collated and explained. By Rev. H. F. M. Blaydes, M.A., formerly Student of Christ Church, Oxford. 8vo, cloth.   *6s.*

———— **Philoctetes.** Edited by the same. 8vo, cloth.   *6s.*

———— **Trachiniæ.** Edited by the same. 8vo, cloth.   *6s.*

———— **Ajax.** Edited by the same. 8vo, cloth.   *6s.*

Kiepert's New Atlas Antiquus. Maps of the Ancient World, for Schools and Colleges. 6th Edition. With a complete Geographical Index. Folio, boards.   *7s. 6d.*

Kampen. 15 Maps to illustrate Cæsar's De Bello Gallico. 15 coloured Maps. 4to, cloth.   *3s. 6d.*

Italian.

Volpe (Cav. G.) Eton Italian Grammar, for the use of Eton College. Including Exercises and Examples. New Edition. Crown 8vo, cloth.   *4s. 6d.*

———— **Key to the Exercises.**   *1s.*

Rossetti. Exercises for securing Idiomatic Italian by means of Literal Translations from the English, by Maria F. Rossetti. 12mo, cloth. 3s. 6d.

——— Aneddoti Italiani. One Hundred Italian Anecdotes, selected from "Il Compagno del Passeggio." Being also a Key to Rossetti's Exercises. 12mo, cloth. 2s. 6d.

Venosta (F.) Raccolta di Poesie tratti dai piu celebri autori antichi e moderni. Crown 8vo, cloth. 5s.

Christison (G.) Racconti Istorici e Novelle Morali. Edited for the use of Italian Students. 12th Edition. 18mo, cloth. 1s. 6d.

Danish—Dutch.

Bojesen (Mad. Marie) The Danish Speaker. Pronunciation of the Danish Language, Vocabulary, Dialogues and Idioms for the use of Students and Travellers in Denmark and Norway. 12mo, cloth. 4s.

Rask (E.) Danish Grammar for Englishmen. With Extracts in Prose and Verse. 2nd Edition. Edited by Repp. 8vo. 5s.

Williams and Ludolph. Dutch and English Dialogues, and Elementary Phrases. 12mo. 2s. 6d.

Wall Maps.

Sydow's Wall Maps of Physical Geography for School-rooms, representing the purely physical proportions of the Globe, drawn in a bold manner. An English Edition, the Originals with English Names and Explanations. Mounted on canvas, with rollers :

1. The World. 12 Sheets. Mounted. 10s.
2. Europe. 9 Sheets. Mounted. 10s.
3. Asia. 9 Sheets. Mounted. 10s.
4. Africa. 6 Sheets. 10s.
5. America (North and South). 2 Maps, 10 Sheets. 10s.
6. Australia and Australasia. 6 Sheets. Mounted. 10s.

——— Handbook to the Series of Large Physical Maps for School Instruction, edited by J. Tilleard. 8vo. 1s.

Miscellaneous.

De Rheims (H.). Practical Lines in Geometrical Drawing, containing the Use of Mathematical Instruments and the Construction of Scales, the Elements of Practical and Descriptive Geometry, Orthographic and Horizontal Projections, Isometrical Drawing and Perspective. Illustrated with 300 Diagrams, and giving (by analogy) the solution of every Question proposed at the Competitive Examinations for the Army. 8vo, cloth.   9s.

Fyfe (W. T.) First Lessons in Rhetoric. With Exercises. By W. T. Fyfe, M.A., Senior English Master, High School for Girls, Aberdeen. 12mo, sewed.   1s.

Fuerst's Hebrew Lexicon, by Davidson. A Hebrew and Chaldee Lexicon to the Old Testament, by Dr. Julius Fuerst. 5th Edition, improved and enlarged, containing a Grammatical and Analytical Appendix. Translated by Rev. Dr. Samuel Davidson. 1600 pp., royal 8vo, cloth. 21s.

Strack (W.) Hebrew Grammar. With Exercises, Paradigms, Chrestomathy and Glossary. By Professor H. Strack, D D., of Berlin. Crown 8vo, cloth.   4s. 6d.
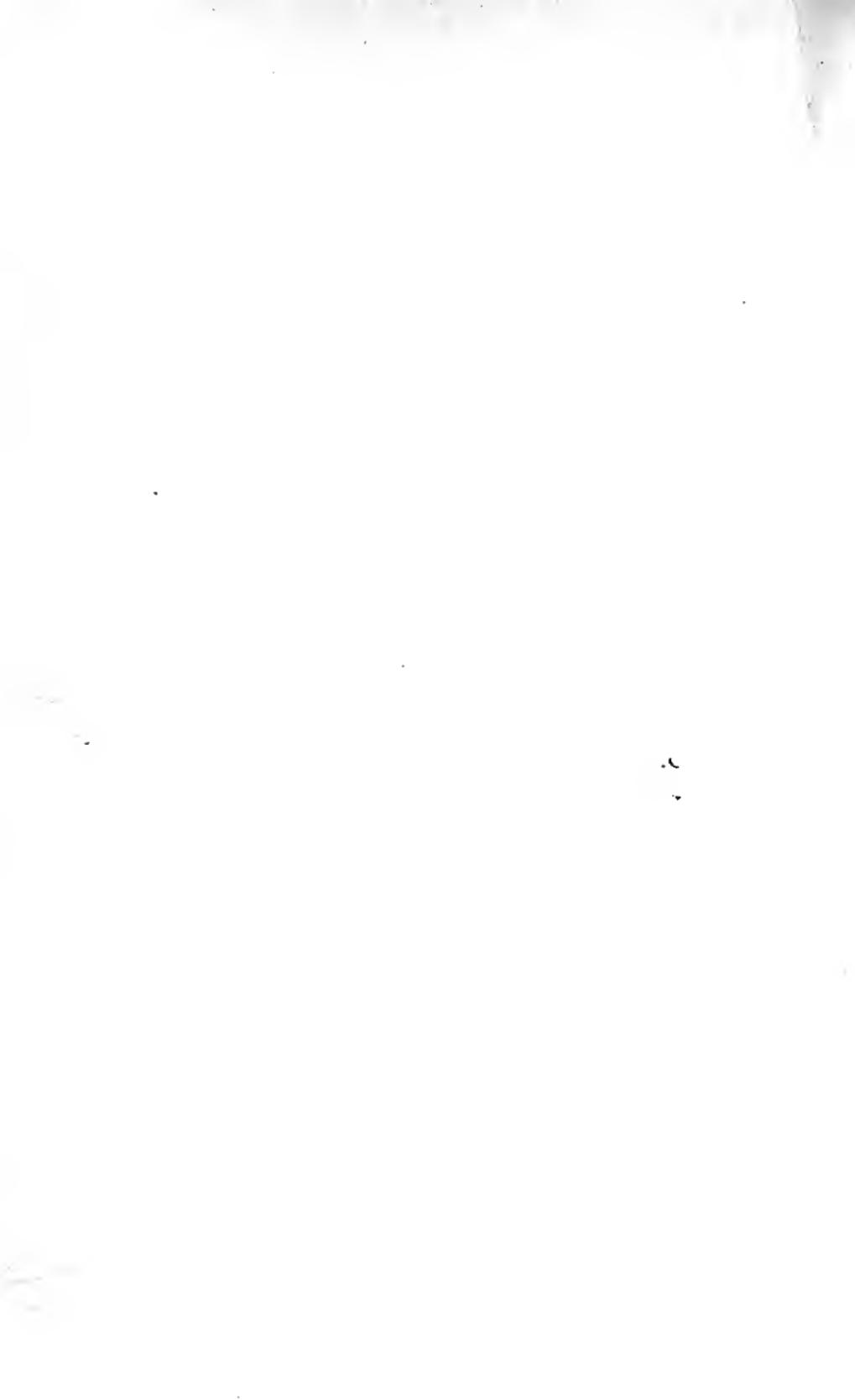
Hebrew Texts. Large type. 16mo, cloth.   Each 1s.
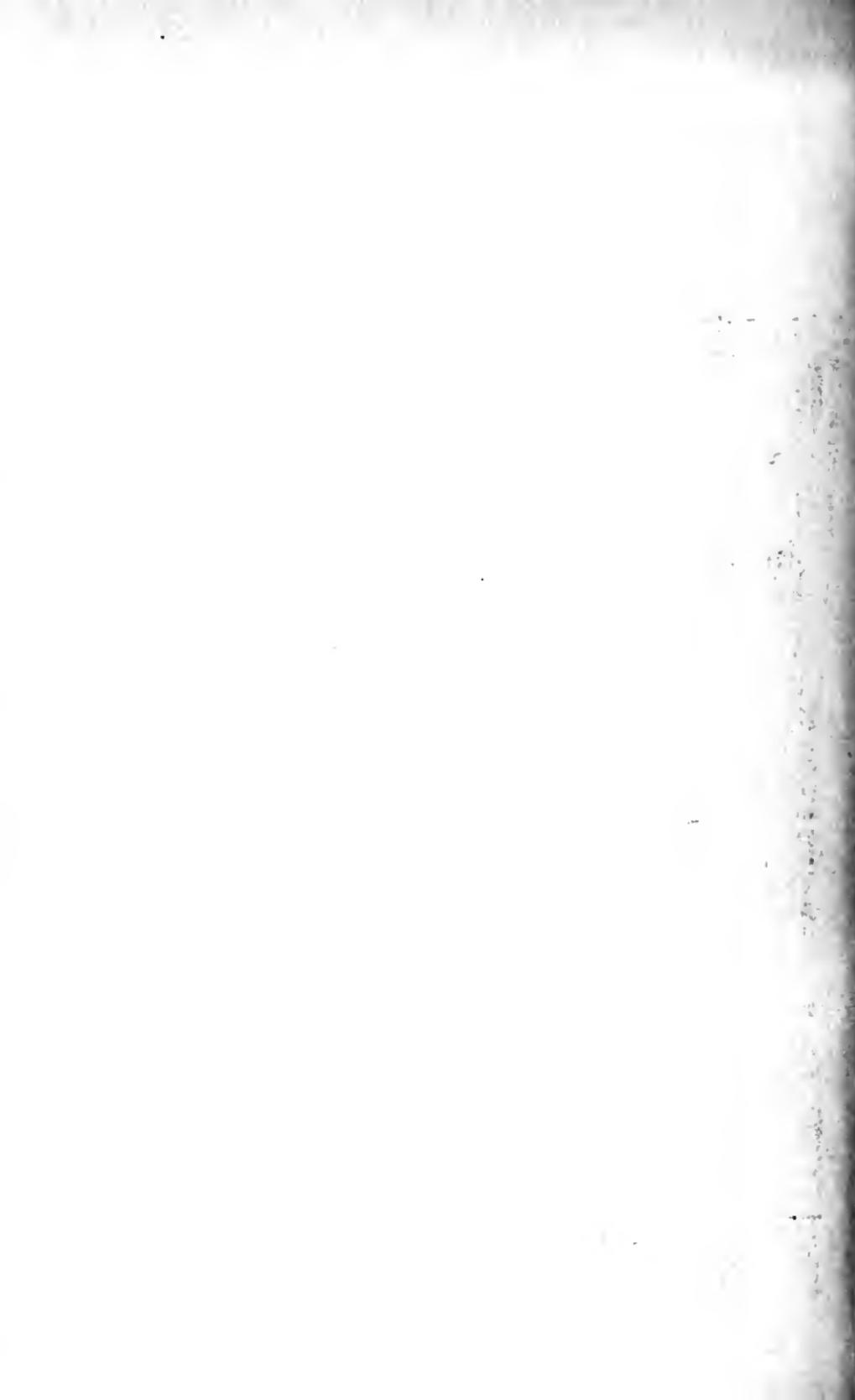Genesis. 1s. Psalms. 1s. Job. 1s. Isaiah. 1s.

Turpie (Rev. Dr.) Manual of the Chaldee Language: containing Grammar of the Biblical Chaldee and of the Targums, and a Chrestomathy, consisting of Selections from the Targums, with a Vocabulary adapted to the Chrestomathy. 1879. Square 8vo, cloth.   7s.

Socin (A.) Arabic Grammar. Paradigms, Literature, Chrestomathy and Glossary. By Dr. A. Socin, Professor Tübingen. Crown 8vo, cloth.   7s. 6d.

Bopp's Comparative Grammar of the Sanscrit, Zend, Greek, Latin, Lithuanian, Gothic, German and Slavonic Languages. Translated by E. B. Eastwick. 4th Edition. 3 vols. 8vo, cloth.   31s. 6d.

Williams and Simmonds. English Commercial Correspondence. A Collection of Modern Mercantile Letters. By T. S. Williams and P. L. Simmonds. 12mo, cloth.   4s.